

JULY 1, 1945

THE

Art digest



Nude by Aristide Maillol (Bronze). See Page 17

THE NEWS MAGAZINE OF ART

25

CENTS

19th Century American Paintings

WINSLOW HOMER

1836 - 1910



Oil Painting on Mahogany Panel, 6" x 8¼". Signed "Homer, 1872."
Also initialed W. H. on the stone wall. (Because it has always been
protected with glass in a shadow box, this painting is in unusually fine
condition.) In old hand carved gold frame. \$3,500.

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AMERICAN PAINTINGS

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

On Tolerance

AS AN EDITOR, I have made a serious effort to be fair, and in the process evolved a personal philosophy for mingling with my fellows that bears but little resemblance to the preconceived ideas of earlier years. Some of these beliefs may be right, some may be wrong, but in view of recent "letters to the editor" anent a former subscriber, I feel that perhaps now is the time to frame some of them in words.

In the first place, I am intolerant of tolerance—if tolerance is taken to mean, as it usually does, tolerating another person, his opinions, his racial differences. At the risk of sounding pontifical, it is not what your father was or did, it is what you are and do. Condescension in accepting the differences of others is one of the cardinal sins of social thought, since it carries within its very acceptance the self-conscious implication of superiority—wearing with ill fit the supposed noble robes of liberalism. For it applies alike to the soft-hearted liberal, as well as the hard-minded conservative. It is the old story of being your brother's keeper, and is essentially the weak point in the arguments of our professional liberals for a better world. You just don't talk down, even when yours are words of praise.

In the art world, you don't say "talented young Negro artist"—or Jewish, or Indian, or Latin American, or Japanese. You say "talented young artist," that is, if you mean talented. The color of a man's skin, or the religion of his fathers has nothing to do with his qualifications as an artist. Time, even if you don't, will judge him solely as an artist—and that is all that really counts along the bypaths of human relationship, which we sometimes too eagerly term civilization. Give a man the pride of his individuality, and you will not have to advertise your liberalism by designating his race.

As part of the good neighbor policy, numerous exhibitions of South American art were brought to the United States, and the art press leaned over backward to aid international goodwill. The exhibitors were lavishly praised—not because they painted, but because birth made them South Americans. Naturally, some were good and some were bad, much as are our own artists, but you would never know it from the official reaction. We were out to make friends. Where we made our error was forgetting the justified pride of the South American in his own cultural attainments, and under-rating his keenness of the fact that he was being "tolerated" for reasons of state. North Americans are apt to repeat this mistake when it comes to any minority or foreign group. While preaching tolerance, we deny the right of man to a single standard.

If this little piece means anything, aside from a personal reaction to recent letters to the editor, it is that you must somewhere in life learn to like people as people.

Another Armory Show

THE CRITICS will have their opportunity to put into action what they have so often put into words next September, when they will jury the contemporary exhibition for the annual Arts and Antiques Show. The exhibition will take place at the 17th Regiment Armory (Park Avenue and 34th Street)

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under the direction of Seymour Halpern, and it will be the first time New York has seen its critics put on the spot in such large numbers. At the present writing, nine—Edward Alden Jewell, Howard Devree, Emily Genauer, Margit Varga, Alfred Frankfurter, Rosamond Frost, Hilda Loveman, John Morse and Peyton Boswell, Jr.—have accepted the responsibility. Each will pick about ten paintings and two sculptures, to be installed as separate units. The plan, an extension of the one used by the Cincinnati Museum last spring, should provide an exhibition that will stir provocative discussion and—let us hope—much good art.

Back of the exhibition is the sound idea of linking the fine and decorative arts, for it is an accepted fact that the man who owns choice furniture should want good art to go with it, and vice versa. The incorporation of the two collector attractions within the framework of the Antiques Fair is a Barnum-esque piece of showmanship by Mr. Halpern. Adding an all-critic jury is the signature of a master promoter. Halpern and his associates are correct in anticipating even better results than attended the Antiques Show they presented last March in Madison Square Garden. Then, 106,000 people visited the show in seven days, making purchases estimated at more than \$2,000,000.

Halpern's publicity release notes that the first Armory Show, selected entirely by artists, bore on its program the line "To our friends and enemies of the press." The critics will not be able to print a similar dedication, for no critic can afford to be personal enough to enjoy the luxury of an enemy. The chances are, however, that none of them will make many friends by his selections for this Armory show. It might be a good idea for each of us to ask some uninvited artist to pinch-hit as critic for this particular exhibition. Surely, the critics are in no position to be neutral.

* * *

REWRITTEN HISTORY DEPT.: One of my favorite subscribers and severest critics is E. G. Steele of Thompsonville, Connecticut. Once before he called us on an error of historical fact. Now he writes: "At the risk of being considered a screwball, I'm obliged to write you again. Why don't you buy your reviewers a couple of books on American history or, at least, an old number of the World Almanac. In the June issue, Jo Gibbs says, 'Reynolds depicts an arrogant and dashing Gen. Burgoyne. Painted in 1776, the General's attitude seems scarcely appropriate to his then recent defeat and surrender at Saratoga.' As every schoolboy, and most adults know Burgoyne was defeated at Saratoga in October, 1777."

* * *

COROT AND/OR CÉZANNE:—I would like to pass on the following paragraph from a letter from Frank Oehlschlaeger: "No one likes his Martini too sweet or too dry; his bath too hot or too cold. There are extremes in all tastes, but no one should despise a man for his views. One can like a landscape by Cézanne and also one by Corot. The world is full of beautiful works of art, thank Heaven they are different, each artist with a different point of view."

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THE READERS COMMENT

Being Fair

SIR: I was nauseated by the letter included in your June 1 issue signed George D. Otis of Kentfield, Cal. I am certain that as an editor you must frequently receive these lynch notes from distinguished members of the lunatic fringe. The shocking thing to me is that you printed this particular one. Your caption, "Ouch," certainly didn't convey the disgust you must have felt.

I take it that the letter referred to Kuniyoshi; looking over recent back issues I find no other Japanese names featured in the DIGEST. Kuniyoshi's record as a loyal American needs no defense from me, it is sufficiently well known. But that is not the point. Mr. Boswell, I know that you are habitually fair-minded. When you permit the DIGEST to become a forum for the ugly incoherencies of a racist crackpot you are not being fair to the memory of your father (whom your California correspondent mentions) nor to American art.

—JULIAN LEVI, New York.

[Ed.: A similar letter of protest was received from Louis Slobodkin, president of An American Group.]

"Shmearers"

SIR: Howard Putzel, who was with "Art of This Century," has relapsed into "Art of the Last Decade" with his problem. Nowhere in his show do I see any good drawing, with the exception of Miro and Picasso. We might say that the dominant note of the show is a rationed form of muddy Impressionism, since the work is characterized by Impressionistic technique and muddy color. My answer to Mr. Putzel's problem is that he has a group of "shmearers." Five of them. When you find them, it will spell "Puma-ism."

—GEORGE ALLISON, Teaneck, N. J.

"Spasmism"

SIR: "Reader, don't leave that ism dangling." And so I suggest "Spasmism." A spasm, according to Mr. Webster, is "a sudden, violent, temporary effort . . . emotion . . ."

—ANDRE SMITH, Maitland, Fla.

Not With Audubon

SIR: Will you be kind enough to state in your next issue that I am not on the Board of Directors of the Audubon Artists. I am not even a member. I think it is only fair to do so because I do not believe in "Dual Juries," and as I have said that publicly, your mention of my name in this connection places me in a mildly embarrassing position. I realize that your intention is good, and because my name mistakenly appears on the masthead of the Audubon stationery you are innocent of any blame.

—LEON KROLL, New York.

Artists Without Dealers

SIR: In response to Bill Zorach's letter regarding the difficulty of artists-without-dealers being invited to the big shows, may I suggest this plan:

Every artist who is invited regularly could sponsor an artist, be he recognized or unknown. Let this artist submit three canvases to the director of the big show. This should give the director enough choice. The resultant exhibition should be stimulating and different and a truer cross-section of American art.

—DORIS ROSENTHAL, Silvermine, Conn.

Judith Kaye Reed; Business Manager, Edna Marsh; Circulation Manager, Marcia Hopkins.

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THE Art Digest

PEYTON BOSWELL, JR., Editor

July 1, 1945

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The Jungle: WIFREDO LAM (1943, Gouache)



Egg Beater No. 5: STUART DAVIS (1930)

The Modern Displays Permanent Collection—Surprises Its Critics

WITH APOLOGIES to Lewis Carroll, or anyone else in the way, it's news when the exhibition of the permanent collection of a museum is news. In more than fifteen years of theme shows, one man shows, exhibitions of topical and educational interest, the Museum of Modern Art has never come around to doing much about the 900-odd works of modern art which it owns. Acquisitions were usually shown briefly before being engulfed in mysterious vaults, and bits and pieces of the collection (which was lavishly loaned and drawn on heavily for the large theme shows) were hung from time to time in space not otherwise in use for the many special exhibitions. Carpers suspected the worst and said so. What was the matter with this assemblage, which, three years ago President John Hay Whitney had called "The most comprehensive collection of 20th century art in the world"?

At long last Alfred H. Barr and his associates have utilized their unusual talents for showmanship in installing some 300 paintings and 75 pieces of sculpture on two full floors of the Museum, and, to everyone's surprise, it

begins to look as though there is nothing wrong with the permanent collection after all.

Beginning with Art of the Common Man (Museum nomenclature used throughout), which is divided into two galleries of American "folk art" and "modern primitives," one proceeds to gallery after gallery, on a tour of modern art which is eye-filling, exciting, and instructive. There is a chuckle in *The Residence of David Turning* by Edward Hicks, and without doubt William Steig must be a direct descendant of the unknown woodcarver responsible for the statue of Henry Ward Beecher. Rousseau, with the superb *Sleeping Gypsy* and the charming little *Jungle with a Lion*, dominates the room of "modern primitives," but also noted were *St. John's Day* by Brazilian Heitor Dos Pranzeres, which I don't remember having seen before, and an extraordinary carved wood group called *Adam and Eve and the Tree of Life*.

The gallery devoted to European Masters is sheer delight—five superb Cézannes from the Bliss collection, two figures, two still lifes and a landscape which almost tell a complete story of

his growth and development; Van Gogh's swirling *The Starry Night*; Ensor's huge *Tribulations of St. Anthony*; Degas' pastel *Dancers* in sensuous color; and Redon's mystical *Silence*.

In two sizable rooms the School of Paris comes off less evenly, but with high spots aplenty in Rouault's *Christ Mocked by Soldiers*, to my mind his finest painting in this country, and his *Portrait of Lebasque*; Soutine's brilliant *Portrait of Mme. Marcel Castaing*; Picasso's virginally classic *Woman in White*, and the 1905 *La Coiffure*; a near perfect Matisse interior; and Modigliani's *Anna de Zborowska*, so beautifully placed on the canvas, so glowing in rich, warm color. Also of interest are an early (1912), flatly painted landscape by Derain; and an unusual Utrillo, *Rue de Crimée, Paris*, also an early work.

The section on Central European Expressionism, covered in five pictures by Kokoschka, Beckmann, Nolde and Kirchner (Kokoschka comes off best), seems unnecessarily weak and inadequate.

The gallery devoted to American

[Please turn to page 27]



Miss Rosamond Croker: SIR THOMAS LAWRENCE

Albright Buys into England's Golden Age

FIVE BY FIVE, paintings from the Morgan collection are finding final resting places in our museums. During May five former Morgan pictures were hung as part of the permanent collection of the Frick (see June 1 DIGEST). On June 16 the Albright Art Gallery in Buffalo announced the acquisition of another five, the purchase of which was made possible through gifts of the Knox family to a fund established in 1915 by Seymour Knox, Sr.

The Albright purchases, all famous examples of 18th century English work, are *The Lady's Last Stake* by Hogarth, *Cupid as a Link Boy* by Reynolds, *Miss Evans* by Gainsborough, *Lady Hamilton Reading a Newspaper* by Romney, and *Miss Rosamond Croker* by Lawrence.

The Lady's Last Stake, painted for Lord Charlemont only five years before Hogarth's death in 1764, is the only known example of the artist's "moral" canvases in this country. Of it he said: "When I was making arrangements to confine myself entirely to my graver, an amiable nobleman requested that before I bade final adieu to the pencil, I would paint him one picture. The subject to be my own choice, and the reward whatever I demanded (£100). The story I pitched upon was a young and virtuous married lady, who by playing at cards with an officer, loses her money, watches and jewels; the moment when he offers them back in return for her honor, and she is wavering at his suit, was my point of time."

Reynolds' wit is much in evidence as

he treats a classical subject with a topical twist by picturing Cupid with a link (torch) instead of a bow and arrow, and with wings more nearly resembling those of a bat than of a cherub. Gainsborough's *Miss Evans*, also a late work which displays the art-

ist's brushwork and color to fine advantage, is unusual in that it portrays a finely bred, sensitive and tense face that is far from the then conventional standards of beauty.

Romney's oval *Portrait of Lady Hamilton Reading a Newspaper* (one of more than fifty he did of her during a period of infatuation) is of particular interest because, being unfinished, it is neither overworked or over sentimentalized—errors into which he often fell. The artist gave it to his friend William Hayley in 1798, as it illustrated a scene from Hayley's popular poem, *Triumph of Temper*, of which Lady Hamilton was the heroine. Lawrence, the last great figure in England's Golden Age of painting, is represented by *Miss Rosamond Croker*, considered by his contemporaries as one of his two greatest canvases.

In a foreword to the catalogue, director A. C. Ritchie states: "Already rich in 19th and 20th century painting and sculpture the Gallery, heretofore, has possessed only a scattered representation of the works of older masters. The present gift will go far to correct this disproportion and by giving the visitor an opportunity to view contemporary works against the perspective of those of the past will assist the understanding and enjoyment of both."

Florence Ballin Cramer

Florence Ballin Cramer, artist wife of Konrad Cramer, opens the sixth summer season of the Rudolph Galleries of Woodstock with a one-man show of her canvases. Twenty-five paintings are to be seen in the present show which includes flower pieces, landscapes and nudes.

Biographically speaking, Mrs. Cramer founded the Florence Galleries in New York many seasons back where was shown only the work of young and (at that time) relatively unknown Americans. Among first exhibitors at the Galleries were: Alexander Brook, Ernest Fiene, Kuniyoshi, and Stephen Hirsch-

The Lady's Last Stake: WILLIAM HOGARTH



Iowa University Opens New Front

THE STATE UNIVERSITY OF IOWA, which was one of the first schools to adopt the artist-in-residence program when it appointed Grant Wood to its faculty (to be followed later by Fletcher Martin, Emil Ganso and Philip Guston), is again pioneering in the art field—this time with a large purchase exhibition of contemporary art, on view at the University through July.

Planned as the first in a series of major summer annuals, the dual purpose of the exhibition is to offer students and laymen of the mid-west "a cross-section of progressive painting in the United States and to develop a good teaching collection," Lester D. Longman, head of the art department, announces. A jury composed of chairman Longman and two invited artists or critics will select 12 works from which the university will make purchases for its permanent collection. This year the jury, Longman, Lucille Blanch and Henry R. Hope, art department head of the University of Indiana, recommended the following paintings:

Jazz in Heaven by Paul Burlin; *Motherhood* by Darrel Austin; *Self-Portrait* by Joseph De Martini; *Sultry Day* by Stuart Edie; *If This Be Not I* by Philip Guston; *Headless Horse Who Wants to Jump* by Yasuo Kuniyoshi; *Room No. 5* by James Lechay; *Les Belles Cyclistes No. 1* by Fernand Leger; *The Canyon at Night* by Everett Spruce; *Two Women with Dog* by Rufino Tamayo; *Still Life* by Bradley Walker Tomlin; and *The Abbey* by Karl Zerbe. Also on display is Ganso's *Winter Morning*, just acquired by the University.

Although this first annual, composed of 127 works by prominent artists working in the United States, was limited to painting, future shows will contain sculpture, prints and drawings. The summer was chosen for the event both because the art school is in session and because the availability of representative works is greater at this time.

In his fine introduction to the catalogue, Director Longman explains: "The function of the exhibition is educational, not merely informative. Often exhibitions are designed instead to illustrate every current type of painting regardless of merit. These are easier to organize, but they are less exciting; they generate less discussion and the excess pictures are distracting."

In his analytical preface Longman also refers to the school of painting termed the American Scene. "This was never an aesthetically contemporary art," he observes, for "time has proved its pictorial clichés a most inadequate vehicle in which to hold the dynamic energy, the turbulence and excitement of our age. . . . We no longer feel it necessary to explain and justify Picasso, Matisse, Rouault and Beckmann. We take them in our stride, recognizing that the artistic discoveries of the European schools reflect a time-spirit more truly than a place. Artists now interpret the American environment with no fear of foreign influence, and seek with honesty and self-confidence to shape new forms which ritualize our spiritual concerns."



Dark Rider: REVINGTON ARTHUR
On View at Silvermine Guild

Silvermine Colony Celebrates 50th Anniversary

THE SILVERMINE GUILD OF ARTISTS, Norwalk, Conn., is celebrating the 50th anniversary of the Silvermine Art Colony by putting on an exhibition of work of founder members in the large gallery and by an exhibition of contemporary paintings in the new gallery.

It was in 1895 that Solon (brother of Gutzon) Borglum, the sculptor, stepped from his buggy, looked at the Silvermine countryside and said "This is it!" And so did many other artists who followed to Silvermine to organize the Guild and make it one of the most active art colonies in the East. Bernard Gutmann, Solon Borglum, Ed Ash, Hamilton Hamilton, N.A., George Avison, Charles Reiffel, Putnam Brinley, George Picknell, Howard L. Hildebrandt, Frank T. Hutchens and A. Smith Daggy are some of the representative artists exhibiting in the founder group.

In the contemporary group Revington Arthur, head of the Chautauqua Art School, shows his *Dark Rider*, recently exhibited at the Babcock Gallery. Gail Symon shows three canvases,

spontaneous portraits of children. Arthur Emptage carries his vibrant color to further brilliance. Frederic Hicks shows his pastel *Show Girl*—a lady of large proportions, painted seated in her dressing room. Mildred Hicks exhibits three bouquets of flowers. Cornelia Hildebrandt is represented by a group of miniatures. James Daugherty, mural painter, exhibits a canvas titled an *American Dream*, which tells about the founding of our country. The two abstractions in the show are by Louis H. Porter, Jr.

A new member, Budiser, is represented by *Weary Boots* and a colorful flower piece. Leslie Randall's canvas *Three Horses*, is a verdant Vermont landscape. J. Mortimer Lichtenauer's *Rolande* is a portrait of a young lady contemplating where to dine and wine in New York. Charles Shaw's powerful watercolor *Hidden Brook*, Jean Wade's *Bird of Paradise*, a tempera, Victor James' two landscapes, Helen Thurlows' Silvermine landscape round out the show.

The House That American Art Built

NEXT OCTOBER will find Edith Gregor Halpert's Downtown Gallery across the street from its present location. Change and steady growth have marked the history of this "All American" enterprise for the last 20 years. Finding its beginnings at 113 West 13th Street in 1926, the Downtown Gallery finally marched uptown to 51st Street after 15 years of struggle, during which Director Halpert refused to believe that a gallery devoted solely to native art was impractical. That she was right has been conclusively borne out in recent years.

This fall will find Mrs. Halpert's Americans ensconced in newer and better quarters at 32 East 51st Street, in

a building she has purchased. There simplicity will rightfully place the emphasis upon the displayed exhibits rather than upon decor. The first exhibition to be shown in the Gallery's new home will be a Twentieth Anniversary Show that will be comprised of important items purchased from the Downtown Gallery during the course of its career and now loaned from museums and private collections. This inaugural exhibition will be followed by an Annual Exhibition to include the best efforts of the Gallery's roster of contemporary artists. Allen Richards will act as Mrs. Halpert's assistant in her new venture.

—BEN WOLF.



Joan of Arc in Montebourg: AARON BOHROD (Logan Prize)

Chicago Artists Meet in 49th Annual

BEFORE the turn of the century, and seven years after the inauguration of an annual exhibition of American painting and sculpture, Chicago decided that its own artists were also worthy of special consideration, and another annual, for and by the artists of Chicago and vicinity, was born. The 49th installment of this "local" show is now hanging at the Art Institute (until August 19). For the first time in its near half-century of existence the exhibition has been widely enlarged to include not only oils and sculpture as heretofore, but also watercolors, drawings, prints and advertising designs.

Sixteen artists won prizes totalling \$2,525, all but two of which were awarded by a jury composed of Milton

Horn, Boardman Robinson, Laurence Schmeckebier, Ben Stahl and Karl Zerbe. These honors are shared, in almost comparable proportion with the exhibition as a whole, between artists of national and international reputation, and those who still have their mark to make on the world at large.

Aaron Bohrod, artist-correspondent for *Life* since the beginning of the war, was the winner of the Mr. and Mrs. Frank G. Logan Art Institute Medal and prize of \$500, with a dramatic, war-inspired painting, *Joan of Arc in Montebourg*. The only thing left intact in that unhappy Norman town is a militant equestrian statue of the Maid of Orleans. Martyl Schweig received the Mr. and Mrs. Frank H. Armstrong prize of

Landscape: MARTYL SCHWEIG (Armstrong Prize)



\$300, awarded annually to a woman painter, with a strong, direct and simplified *Landscape*.

The William H. Bartels prize of \$300 for a Chicago painting was won by 21-year-old Pfc. Kenneth G. Nack with *West of the Near North Side*, a richly colored scene of the "L" weaving through closely packed urban buildings. Another war painting, *Nature Versus Man* by William Schwartz, which depicts with glowing luminosity a bombed wrecked house and its two weary owners, won the Mr. and Mrs. Jule F. Brower prize of \$300 which is given annually to a recent painting by a Chicago resident over 40 years of age.

The Art Institute Print Committee prize of \$150 went to a naively fanciful color lithograph, *Street From My Window* by Frank Vavriska, who recently received a Guggenheim Fellowship after being honorably discharged from the Army. One of Chicago's most famous artists, Ivan Le Lorraine Albright, won the Art Institute Print Committee prize of \$100 for a realistic lithograph of a heavy female nude titled *The Ephemera*. Harry Anton Weiner received the third Institute print prize of \$75 for his silk screen, *In the Street Car*.

This year a plaster head of *Will DuVigneaud* by sculptor John Davis Brin received the Municipal Art League prize of a \$100 War Bond for portraiture in any medium. Ruth Grotenrat won the Clyde M. Carr prize of \$100 for meritorious work in landscape with her pastel *Winter Landscape*, and Joseph Gerard, exhibiting in the Annual for the first time, was accorded the Joseph N. Eisendrath prize of \$100 for a mood *Landscape with Figures*. Catherine O'Brien won the Broadus James Clark Memorial prize of \$100 for a quaint Victorian scene called *Facade*.

The William and Bertha Clusman prize and the William H. Tuthill prize, both \$100, went respectively to *Sunday Afternoon* by Robert Long, and to *Landscape* by Abraham Palansky. Raine Bennett was awarded the Renaissance prize of \$100 for his fairy-tale picture *Mystical Subject*; Harry Mintz the \$10 Town and Country Arts Club purchase prize for a sensitive gouache landscape.

A further sculpture award was made to Joseph Martinek's *Martyr* (Robert Rice Jenkins Memorial prize of \$50) an emotional work depicting a lynched Negro; and Sylvia Judson was accorded an Honorable Mention by the Municipal Art League for her sculpted portrait head of *John McCutcheon*.

Toledo American Annual

In contrast to the Philadelphia Watercolor Club's war-minded annual discussed in this issue, the 63 paintings by 63 artists in the 32nd annual exhibition of Selected American Paintings, current at the Toledo Museum through August, presents a happier view of contemporary living. Landscapes, portraits and figure studies occupy first place in the showing which numbers only three war-influenced pictures and four still-lives.

Included for the first time in the Toledo summer annual are works by Merrill A. Bailey, Louis Di Valentin, Harry Hering, Henrick Mayer, Ary Stillman and John Taylor.

Valentiner Resigns

Dr. W. R. VALENTINER, internationally known scholar, writer, and for 21 years director of the Detroit Institute of Arts, resigned his post as of June 1. He is succeeded by Edgar Preston Richardson who has acted as his assistant for more than a decade.

Dr. Valentiner, who was born in Karlsruhe, Germany, and received his Ph.D. at Heidelberg, was first connected with museums in Holland, and was assistant director of the Berlin Museum when J. P. Morgan the elder asked the director of that institution to recommend a young man for the Metropolitan Museum. That young man was Valentiner, and he became curator of decorative arts at the Metropolitan from 1908 to 1914.

In 1923 he went to Detroit as advisor for the Institute of Arts and assumed the directorship the following year. During his tenure of office the Institute has grown from a small gallery to one of the most important museums in the country. There it was possible for Valentiner to develop—with the aid of generous patrons and a staff which has remained almost unchanged for twenty years—his stated theory:

"An art museum should tell the whole story of what the arts have meant to human life, from the beginning of civilization down to our times, through carefully selected examples of finest quality. It should, at the same time, give life to this story by showing works of art in settings such as they were intended for . . . in authentic period galleries: This is what makes the Detroit Institute of Arts notable. We are not amous for paintings or sculpture or exiles alone but for the combination of these in our special way of showing what men have wanted to do in the arts, in proper settings."

Dr. Valentiner, who comes from a noted family of astronomers, philosophers, mathematicians, archeologists, and a Lutheran Bishop, is the author of some 30 works on art, and, with his successor Mr. Richardson, is editor of the *Art Quarterly*. At present he is working on two books, *Italian Renaissance and Sculpture* and *The Origin of Modern Sculpture*, but he will continue to be associated with the Institute in an advisory capacity. Dr. and Mrs. Valentiner will make their home in New York City.

Director Richardson, whose wife is the well known landscape painter Constance Richardson, is also the author of numerous books and articles on art subjects, the latest of which, *American Romantic Painting*, was published this past season.

Albany Buys Two

Increasing the Albany Institute's growing collection of contemporary art of the Upper Hudson Region are two purchases from the museum's 10th Annual Exhibition which closed June 3rd. They are *Abandoned CCC Camp*, a documentary oil by Herbert S. Steinke, and *Flowers* by Eugenie M'Evoy. Juror-artist John Carroll selected the purchase prizes from works by 58 painters. Exhibition was limited to artists living within a hundred miles of Albany.



Nude Back: JERRY FARNSWORTH

Milch Artists Present Annual Summer Show

SUMMER GROUP EXHIBITIONS are apt to be interesting and illuminating for a number of reasons. Aside from reviewing the season, they offer an excellent opportunity for giving trial runs to new talents, for hanging paintings by better known artists that have previously been tied up in the large annuals, and for introducing changes in style by established painters.

The exhibition at the Milch Galleries partakes of all of these characteristics. For the most part it is composed of canvases by the artists one would expect to find there. So far as I know, Maurice Sterne's *Rising Tide*, which excited a good deal of comment at the Corcoran Biennial this spring, is the first example shown here of his "Provincetown Period." It marks an extremely effective change of palette (to pastel, almost decorator's colors), subject and treatment more complete, and certainly more unexpected than that shown in the work of Corbino during the last two years. Victor Thall makes his debut as a Milch regular with a strongly modern, decorative *Interior with Flowers*, while, by way of contrast, another newcomer, L. W. Bentley, shows a poignant head of a Negro child executed in disciplined conservative technique. Louis di Valentin, a young member of the group on his way up, is represented by a vital and lively variation of the now pretty hackneyed theme of a string quartet

in *Rehearsal*. Hendrik Mayer's dark, substantial *Convoy*, *Hudson River* bears a plaque stating that it won first honorable mention in the last New Year Show at the Butler Art Institute.

More in line with expected pleasures is Jerry Farnsworth's superbly modeled *Nude Back*, to me the handsomest canvas in the show; Hilde Kayn's typical *Celebrating* dancers in furious motion (also shown at Corcoran); Ferdinand Warren's *Morning Beckons*, admired a short time ago in the Salmagundi Club's 75th anniversary exhibition; Louis Ritman's reposeful figure study, *Resting*, included in his last one-man show; Sidney Laufman's deep green summer landscape, *Deer Tongue Lane*; Jay Conna-way's *Sunlit Sea*.

Hobson Pittman, in reworking *Third Floor Front*, improved it by adding a charming still life, and counterbalanced the improvement by an un-Pittman-like over-stippling of the walls.—Jo GIBBS.

Fourteen Foshkos Sold

The Ferargil Galleries informs us that 14 of the 25 paintings in Josef Foshko's show, held early in May, have been bought by private collectors. Among the purchasers are Mrs. H. B. Croni, Charles Foshko, Mrs. Rose Gamsu, Joseph Gamsu, J. Hirschorn, N. S. Langerman, R. McCormack, J. Steyken and M. L. Weiss.



"The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and calf, and the young lion, and the fatling together; and a little child shall lead them." Over 100 years before Horace Pippin painted *The Holy Mountain* (Britannica Collection, See April 1, *DIGEST*), another American primitive was also inspired by Isaiah 11-6. Edward Hicks (1780-1849) painted more than 80 versions of this Peacable Kingdom. One is now on view at the Museum of Modern Art, part of the permanent collection, and another, reproduced above, is included in the summer show at the Ferargil Galleries, composed largely of 19th century work.

Patriotism, Compound Interest—and Art

CLOSE TO A MILLION DOLLARS in War Bonds was raised at the art-auction held June 13 at the New School for Social Research for the benefit of the 7th War Bond Drive. This was one of the largest amounts ever raised for such a purpose in New York City and is a fine tribute to the patriotism of the 130 artists and 13 dealers who contributed paintings, drawings and prints valued at \$100,000.

Highest bid for a single picture was \$86,000 in bonds for the privilege of sitting for a portrait by Nikol Schottenstein. Lily Harmon's large canvas, *Freedom*, that had been displayed in a department store window for a week before the auction, was second, yielding \$75,000 in bonds, while an Eilshemius landscape, *Sundown in Vermont*, took third place with \$53,000.

Organized by a local citizens group, headed by Dr. Bernard Myers, and with the co-operation of the New School, the auction was conducted by Dave Elman of *Hobby Lobby* and *Auction of the Air* radio fame. Bidding was mostly in the middle to high brackets. An expectant \$1,000 bond purchaser had few opportunities to buy a painting, but there was a good-sized group of oils and watercolors which went for less than \$5,000.

Gleaned from the general confusion—in which it was impossible to tell who bought what—are the following facts: one gallery that we know of bought a picture donated by another dealer, but this appeared to be to their mutual satisfaction; winning bidders included a radio producer, several noted collectors, a woman who runs a chicken

farm, the head of a large jewelry firm, a Hollywood producer and a soldier. We also witnessed the purchase by a single collector of Max Ernst's charming *I Saw a Duchess Who Lost Her Shoe* (\$21,000); an Helion oil, *Composition* (\$4,500), and a Leger gouache, *Etude pour "Les Belles Cyclistes"* (\$35,000).

Other high prices included a Milton Avery gouache for \$40,000; a fine Abraham Rattner oil, *Three Heads*, for \$31,000; a Burliuk for \$14,000; a Sol Wilson for \$10,000. A leaf from Thomas Sully's personal sketch-book, with drawings on either side, went for \$5,000.

Summer at Kraushaar

The Kraushaar Galleries currently offers a group show of canvases by their regular exhibitors as a summer feature. Among the works on display is a colorful depiction of *Armistice Day 1918*, reminiscent of the *Childe Hassam* owned by Encyclopaedia Britannica. A sensitive landscape by Dean Fausett titled *Del Norte* is remembered for its feeling of earth and sky. Noted is the pert cheekiness of Guy Pene du Bois' *Yvonne* and the textured movement of Esther William's *Bleecker Street*.

Russell Cowles employs a pastel palette in *Rainy Day*, while John Koch's knowledge of picture structure is plainly evident in *The Studio*. Figures on a hill have been adroitly fitted into a triangular composition in Iver Rose's richly pigmented *Waiting*. Well organized planes mark Heliker's *Maine Coast* while stylized patterns are brought into play in Vaughn Flannery's *River Boat*. Exhibition runs through the summer.

Austrian Benefit

AUSTRIAN PAINTING from the early 19th to early 20th century is the subject of an exhibition now being held at the American British Art Center for the benefit of the impoverished and disinherited children of Europe.

The impress of French culture and art expression is felt almost without exception throughout the exhibits, from the Ingres-like incisiveness of Ferdinand Georg Waldmüller's white-gowned *Portrait of a Lady*, the Courbet influenced approach of Anton Romako, through to and culminating in the rebellious secessionist movement as represented by Gustav Klimt, Egon Schiele and Oskar Kokoschka.

Cafe genre is charmingly recorded by Rudolf van Alt in *Café in the Prater* while marsh land is authentically depicted by Eugen Jettel in a handsome canvas titled *Dutch Landscape*. *The Prater in Vienna*, by Emil Jacob Schindler, seems to have kinship with the Barbizon School. Watercolor is well represented by August von Pettenkofen's *Washday*, a sensitive approach to the medium.

Among examples by the secessionists, Gustav Klimt's pointillistic, green and purple *Castle Kammer on the Attersee* is outstanding, along with a powerful *Old Man* by Egon Schiele. Oscar Kokoschka is included with several fine canvases. Particularly noted is his rich impressionistic landscape titled *Prague*. —B. W.

Main Street to Hawaii

From Main Street to Hawaii, the artists represented in the current exhibition of watercolors at the Kennedy Galleries have found inspiration in generally quiet views of their favorite scenes. John O'Hara Cosgrave II submits charming ink and watercolor drawing of New Orleans and New York; Fermín Rucker, a large, softly painted picture, *Lake Shore*; Herbert J. Gute, a more dramatic version of *Calicoon*; John Olsen, a moody *Lighthouse*; F. R. Detwiller, a dark view of *Pemaquid Point*; L. G. Hornby, a gayer impression of *Bickford's Landing*; and Walton Blodgett, a sharp, crisp watercolor, *Departure of Drafts*.

Theodore Brenson turns to Paris in two ink and wash drawings, while John Olsen exhibits a suggestive, semi-abstract *Hawaiian Landscape No. 5* and V. Carleton, a pleasing arrangement of wet blues and greens in *Bermuda*. Other artists represented are John Walsh, Armin Landeck, Oliver Smith, D. Dugan, Mabel Dwight, L. F. Wilford and Ada Raab. Exhibition continues through August.—J. K. R.

More Audubon Prizes

The Audubon Artists announce additional awards totaling \$1,000 in their 4th Annual Exhibition, to be held at the National Academy Galleries this Fall. The new prize money has been granted by the American Artists Group which has contributed \$500 for a winter landscape in oil or watercolor and a \$500 sculpture prize. For further details of the contest see *Where To Show* department in this issue.

He Was There

THE A. C. A. GALLERY is currently exhibiting a series of impressive war drawings by a young soldier, Cpl. Milton Wynne. The drawings are the originals for the illustrated book *Why I Hate the Nazis*, written by the artist and published at \$1.00 by the Gallery. Cpl. Wynne, who is 27 years old, enlisted as a member of the Air Corps in 1942 and served for 28 months in Africa, Sicily, Corsica and Italy. Now back in the states under the Rotation Plan, he has won seven combat stars and a Presidential Unit Citation.

In his preface Cpl. Wynne writes: "I started to work on the book . . . when some of the horror of what I had seen was still fresh in my mind. A very few of these drawings were done overseas. Most of them were made after some reflection, a good portion were just sort of batted out when the urge came and the emotions which prompted them got strong enough. . . . Even though the newsreel and the still camera give a greater reportage and a more detailed picture of the crime, this book still has some value; if for no other reason than that it is an individual American soldier's reaction to war and fascism. . . . It's something that had to come out."

The best drawings in the exhibition fall in the graphic tradition of the great German artists, whose consummate draftsmanship leashed to passion and fury made their works unforgettable. When Cpl. Wynne's style is weakened by self-conscious attempts to work in more contemporary idiom, he is less successful, but his promising talent is always recognizable. Combining as they do the on-spot urgency of photographs with the more telling power of fine art, the exhibition is yet another shocking and vivid documentation of Nazi brutality.—J. K. R.

Arcadia, reproduced below, is one of the new works by Jon Corbino which will be displayed throughout the summer in the group show at the Kleemann Galleries. In fact, the show might have been more specifically titled Corbino & Others. Among other previously unexhibited Corbino paintings are the salon-size Trio, in his newest, freest manner; and the darker Traumerel, in which hitherto unsuspected surrealist tendencies appear. Two genre canvases by Louis Bosa, Remains and Autumn, are also new to New York. Familiar but fine is the Elliot Orr.



Fred E. Robertson with "My Hills of Home"

Grandma Moses' Younger Brother

WHEN Anna Mary Robertson Moses, or Grandma Moses as she is better known, held her first exhibition five years ago at the age of 80, an unexpected painting tradition was established in the farming Robertson family. This month Grandma's younger brother, Fred E. Robertson, is holding his first show, also at the Galerie St. Etienne where his sister won recognition as an accomplished primitive.

Fred, whom the gallery informs us, will not be known as Grandpa or Uncle, is in his early 70s and considers himself too young to be having a show.

He has been painting for two years now, ever since he spent two months visiting Mrs. Moses.

Like Grandma, Robertson is a farmer and his pictures—on slate and cardboard—share her delight in rural life. But here the family resemblance ceases for after Robertson returned to his own home, Montezuma Farms near Syracuse, N. Y., he developed a personal style, unlike the crisply patterned, brightly colored one of his elder sister.

While Mrs. Moses' pictures are flat and painted indoors from imagination and memory, Robertson's are worked directly from observation and as a result are more impressionistic in technique. A successful striving for depth and interest in subtle changes of color are observed in his work, *Spring 1943—No Gas* captures well the feeling of country peace and space, while *Harvest* and *Marsh-Flag Cutting* both express sensitivity to rich pigment.

Although like most primitives, Robertson is more successful with landscapes than figures, many of his people are drawn with fine observation of poise and movement, as is seen in the huddled figures in *Snowstorm* and the squirming boys in *Horning Shivarree*. Also unlike the approach of his sister is his use of broad areas of color to denote grass, fields, etc., rather than through detailed description of blade and leaf.

In New York for the opening of his show, Robertson found it no more attractive than he did on his last visit 27 years ago, stayed here only two days and returned to his farm and paint box. Exhibition continues through July 11.

—JUDITH KAYE REED.

Pfeifer Most Popular

The Springfield Art League of Springfield, Massachusetts, announces that the Popular Award at the Annual Member's Exhibition was won by Felix Pfeifer for his canvas titled *Andalusian Fantasy*.

Parted by Fame

MR. AND MRS. JOSIAH MARTIN, who lived together in peace and relative obscurity on Long Island for 199 years, have recently been separated for a more public life in the interest of art and history—the former at the Toledo Museum of Art and the latter at the Detroit Art Institute. The longevity of Mr. and Mrs. Martin and the fame which requires them to relinquish their private life is due to Robert Feke, our finest early Colonial artist who painted their portraits.

There is little documentary evidence on the details of Feke's life, so a good many of his activities have to be filled in by circumstantial evidence and family tradition. He was born of good family in Oyster Bay, Long Island, about 1705, the son of a Baptist preacher of independent means. It is reasonably certain that he spent his young manhood at sea, painting between voyages, and from that time we have an extraordinary early self-portrait. But it was only after he settled in Newport, where he married Eleanor Cozzins in 1742, that he was able to devote most of his time to portraiture. The large majority of the 73 canvases which can be ascribed to him with reasonable certainty (he signed and dated only 17) were painted during the last ten years of his life, from 1740 to 1750. More than one-third of these are now in museums, and most of the others remain in the families for which they were originally painted.

During this last productive period Feke painted people of wealth and consequence in Newport, Boston, New York and Philadelphia—Saltonstalls, Sewalls, Winthrops and Channings. Five portraits of members of the Bowdoin family, bequeathed to Bowdoin College in 1811 by James Bowdoin III, still hang in Brunswick, Maine, and are among the cherished possessions of that institution. His portrait of Benjamin Franklin was given to Harvard in 1856.

At the age of 44 and the height of his productive powers (about 1750) he disappeared. Tradition has it that he went to Barbados for his health and died shortly thereafter.

The Martin portraits are fine exam-

Mrs. Josiah Martin by Feke



Josiah Martin by Feke

ples of Feke's late period, done, in all probability when he stopped off to see his family in Oyster Bay on his way to or from Philadelphia in 1746 or 1750. The Martins, who had large holdings in Antigua, were then living in nearby Hempstead. The picture of Josiah Martin is the more interesting of the two (Feke was almost invariably better at catching the essential character of his male subjects, particularly the expression around the eyes), but both are handsomely placed on the canvas, and show the artist's mature skill in handling fabrics and making them part of his design. In both cases a charming bit of landscape, a view of the shores of Hempstead Harbor, form part of the background. Sometime after the portraits were painted, Martin bought "Rock Hall" in Lawrence, L. I., where the pictures hung together undisturbed until they were bought by the two Museums through the Macbeth Gallery.

Mrs. Martin, gift to Detroit of D. M. Ferry, Jr., is now installed in a gallery with six doubtless admiring males—painted by Hesselius, Ralph Earl, Matthew Pratt and three by Copley.—J. G.

Carnegie Plans

For the third time since the outbreak of war Carnegie Institute's Founder's Day exhibition will be an invited showing of 300 American paintings, acting director John O'Connor, Jr., announces. *Painting in the United States, 1945*, to be held in Pittsburgh from October 11 to December 9, will follow in plan and organization the two previous shows.

The year 1940 saw the last of the famed Carnegie Internationals, held with few exceptions for 43 years. From then on the Institute began an annual survey of American painting and, for the last few years, the shows have been composed of invited works only, due to wartime restrictions.

This year the Institute is offering \$3,400 in prizes, seven awards to be determined by a jury composed of three members. The jury, which meets September 21, will award the following sums: first prize, \$1,000; second prize, \$700; third prize, \$500; 1st honorable mention, \$400; 2nd honorable mention, \$300; 3rd honorable mention, \$200; and 4th honorable mention, \$100.

Holbrook Stimulates Art in the South

A COLLECTION of 100 paintings by 100 American artists, executed over a period of the last 100 years, was recently presented to the University of Georgia by Alfred H. Holbrook.

After the death of his wife (1940) who had interested him in art, Mr. Holbrook set about assembling an art collection in earnest, as a memorial to her. Buying paintings led the now retired New York lawyer to study art at the University of Georgia, which, in turn, made that University the logical recipient of the gift.

Wide variety keynotes the group, and greatly increases its value for study purposes. Earlier paintings include a fine Cropsey, *White Mountains in Autumn*; Hassam's *Bridge at Old Lyme* and Twachtman's *The Little Bridge*; *Portrait of J. McClure Hamilton* by Eakins, *Red Rosalie of Lyme Regis* by Whistler; and a delightful Homer watercolor, *Negro Boy with Sunflower*. Best among a full representation of The Eight are Prendergast's watercolor, *White House at Old Lyme*, and The Ballet Dancer by Shinn.

There are some excellent examples of contemporary painting which partake of even greater divergence in styles; a very early Georgia O'Keeffe, *The Red Barn*; Peter Hurd's *Baptism at Three Wells*; *The American Boy* by John Koch, much admired at the last Whitney Annual; *The Steamer Odin* by Feininger; *Night Club—Whoopee* by Grosz; *Springtime of Youth* by Bosa; De Martin's gouache *Bathers*. Lamar Dodd, now head of the University's art department, is represented by *A Rainy Ride*, and Alabama-born Anne Goldthwaite, suitably, by *Strollers on Sea Island*, a fine example of one of her Southern subjects.

Donor Holbrook states: "The South, in my opinion, is headed for tremendous industrial expansion in the post-war era. This should and will be accompanied by a rising tide of art appreciation. There are only a few art museums in the South today and I thought a carefully selected donation like mine would stimulate interest in art culture. Georgia's progressiveness, its climate and strategic location appealed to me and after investigating and actually experiencing the live art department at the University, I decided this was the place for my gift."

The Eva Underhill Holbrook Memorial Collection will form the nucleus for a museum of fine arts to be established on the University campus.

To Advance Watercolor

The Philadelphia Watercolor Club announces a plan to create an award, national in scope, to be given in recognition of the advancement of the watercolor medium in America, whether achieved through individual accomplishment or by furthering the knowledge and influence of the medium by museums, galleries and art associations. The Club will welcome contribution of patrons to create the necessary endowment fund.

Bless Them

ART OF THIS CENTURY currently offers an exhibition titled "The Women." Ranging in approach from pure abstraction to the semi-abstract and thence to surrealism, the overall trend is in the direction of vigorous color and sharply delineated forms.

Ronnie Elliot offers a romantic surreal canvas notable for its handling of well modulated greens, while a considerable sense of design and feeling for pattern is displayed by Annie Harvey's successful semi-abstract. Black, white and brown are agreeably balanced in an arrangement of forms by Fannie Hillsmith. Leonora Carrington shows a Freudian emetic depicting dogs with all too human attributes, concerning which, the less said the better. The Matta influence is more than slightly evident in Jacqueline Lamba's abstraction.

Anne Neagoe's entry shows a color kinship with Arthur B. Carles' palette, and speaking of color, Janet Sobel is responsible for one of the most joyous chromatic expressions seen this season. A well integrated abstract is offered by Alice Trumbell Nason, while Kaye Sage manifests thoughtful perception.

Gypsy Rose Lee, versatile daughter of Eros, originally scheduled to strip her soul in the above company, was removed from the roster of exhibitors at the last moment, to this admirer's disappointment. Exhibition continues until July 7.—BEN WOLF.

Scandinavians

Paintings and prints by a group of Scandinavian professional and amateur artists were hung in the upper floors of the Bonnier Book Shop during June. Largest gallery space was devoted to very modestly priced work by Oscar T. Carlsson, Brooklyn landscape painter. Notable among his pictures were the study of three Rabois and a sprightly view of Fort Hamilton Park.

Other artists represented were Walter Holmquist, mural painter for the New York Museum of Natural History, who showed competent and decorative floral studies in watercolor and black and white marines; Olle Nordmark, well known Swedish artist who exhibited picturesque oils of his homeland; T. Bisgaard, a member of the Danish Government stationed in Greenland, who showed sympathetic pastel and oil studies of the Eskimos; and Inga-Lill, who paints small watercolor illustrations of Scandinavian customs and dress.

—J. K. R.

Waldorf Mural by Corcos

A panoramic view of the small empire that is the Waldorf-Astoria Hotel, which reaches from its emplacement above the New York Central Railroad tracks to the Starlight Roof forty-three stories above, has been painted for the hotel by Lucille Corcos. The oil-on-canvas mural measures six feet by nine feet and is now installed in a corridor over the entrance to Peacock Alley. Miss Corcos, whose humorous comments on New York life have been exhibited in major museums throughout the country, also painted the decorative murals in the hotel's Lounge Cafe.



Black Fantasy: YEFFE KIMBALL

Modern Art and Modern Design Join Forces

A MARRIAGE OF CONVENIENCE, and one long overdue, took place in New York on June 12 with the formal opening of a modern art gallery as part of Modernage, America's premier outlet for modern furniture. The logical presentation of original works of art in modern home environment comes as a rare treat to home builders who have been so long irritated by the cheap chromos, framed reproductions and ornate mirrors which seem to have become the traditional hallmark of furniture merchandisers—both Grand Rapids and Modern. The establishment of this art gallery at its new showrooms, 16 East 34th Street, marks a natural growth of the wise policies of Modernage, which was founded 20 years ago (following the Paris Exposition of 1925) to spread appreciation of modern design in furniture and home decoration.

The news of the opening exhibition, arranged by Director Sarah Webb, is how handsomely these works of art fit into the home setting, how well they add to the livability, how convincingly they argue that barren walls accompany barren minds. The exhibition may be said to comprise two sections—four one-man shows by Boris Aronson, Selma Burke, Ralph Scarlett and Ethel Swantees, and individual exhibits installed in room settings by Abram Tromka, Yeffe Kimball, Shirley Hendrick, Dora Kaminsky, Vincent Drennan and Louis Jacoby. The diversity of technique and subject should provide something for every modern taste.

Among the one-man shows, particular attention should be accorded the pictures of Ralph Scarlett, non-objective artist, whose unusual designs provide just the right answer for that decoration problem; and the strongly modelled, emotional sculpture of Selma Burke, one of the most talented of our younger sculptors; more will be heard of her in the future.

To most people, perhaps, the chief

interest at the Modernage Art Gallery will be with the art displayed in room settings. To see how intelligently this phase of the gallery's policy has been handled, visit the Ebony Room which has been built around Yeffe Kimball's *Black Fantasy* (see reproduction). Miss Kimball blends with natural ease the design sense of the American Indian with the sophisticated taste of the true modern; hers is an original pictorial statement, stemming from inventive imagination and consummate craftsmanship. Placed in appropriate environment, such as Modernage, her art makes a lasting impression.

Modernage's new gallery is a brave venture, launched in a changing world, and it should be attended by success, especially in view of the truth of the following quote from the catalogue: "The new world which we are resolved must rise out of the ashes of war will not be composed entirely of television sets, helicopters, and strange and marvelous inventions, conveniences and miracle-working gadgets. If these remarkable things are to fulfill their purpose, they should free us to enjoy the beauty and wonder that the arts can bring into our lives. And a new generation that builds its homes of new materials and furnishes them in designs that give comfort and delight to modern man and his wife, will not be satisfied with sepia prints of the Coliseum and paintings of the *Stag at Eve*."

—P. B., Jr.

Given to the Nation

Now on exhibition at the National Gallery are two recently-acquired paintings: a portrait of Joseph Dugan by Thomas Sully and a landscape by George Inness. The Sully portrait is a bequest of the late Herbert L. Pratt, while the Inness landscape, which shows the Lackawanna Valley, was presented to the National Gallery by Mrs. Huttleston Rogers.



Con Fuoco: HILLA REBAY

Non-Objective Americans Open Summer Show

PRAISE is due those responsible for the hanging of the summer exhibition of American painting to continue until September 15 at the Museum of Non-Objective Art. Arranged in such a manner as to give full importance to each entry, it is consequently possible to examine individual items without being disturbed by impinging pictures. This virtue aids in great measure in correlating the diversified exhibits.

Incisive discipline keynotes the show. This discipline, combined in most cases with sound craftsmanship, makes for an exciting excursion into geometric phantasy. Compositionally, as well as plastically, a high level is maintained, reaching a peak in the case of Moholy Nagy's several entries. Particularly noted by this member of the Bauhaus is *Space Modulation*, a painting on glass, achieving infinite depth with an economy of means. *Counterplay* by Hilla Rebay creates tensions in a green environ-

ment. Donald Coale utilizes aspiring shapes in his positive *Upward*, while precision is the cornerstone of Noah Grossman's *Forms*.

Ilya Bolotowsky's *White and Brown* in the Mondrian idiom depends for effect largely upon a heavy black line binding its forms. Translucent globes gurgitate through infinite space in *Vivace* by Mattern.

Composition No. 257 by Xceron, one of the quietest entries, is noteworthy for a wraith-like form subtly emerging from its background. Two works by Scarlett stand out: *Ad Libitum*, complex in approach, employs a more varied palette than the artist's equally effective blue and black *Andante Con Moto*. Two of the most heavily pigmented works in an exhibition where little reliance is placed on paint *per se* and thin techniques predominate, are *Green Organization* by Tacon and *Plastic Movement* by A. Morang.—B. W.

Crucifixion for Chicago

The acquisition of a fourteenth century Crucifixion from Burgundy carved in wood by the noted French sculptor of the period, Jacques de Baerze, has been announced by the Art Institute of Chicago. Formerly in the collection of the late Mrs. Potter Palmer, it has been presented to the Institute by her son Honoré Palmer.

The work was originally part of a retable which consisted of three sections, a center panel and two movable wings. The main section of the interior represented three scenes of the passion with the Calvary in the center. In the course of history the Crucifixion now in Chicago became separated from the retable and was brought to this country. Termed by the Institute's Public Relations Council, Katherine Kuh: "One of the outstanding monuments of medieval art in the collection of the Art Institute," it is currently on exhibition in the Recent Accessions Gallery.

James Musick Dies

James M. Musick, secretary of the City Art Museum of St. Louis, died suddenly at his home on May 29 at the age of 53. Although Mr. Musick had long suffered from a heart weakness, he had continued to perform his duties without interruption. Coming to the Museum in 1914, he soon became secretary to the director, then general assistant and finally Secretary of the Museum. At one point Mr. Musick served as Acting Director for a period of ten months. This occurred between the resignation of Meyric Rogers and the appointment of Perry T. Rathbone as director.

Mr. Musick was known for his authoritative knowledge of the portraits of Washington and of the early days of St. Louis. As a hobby he practiced the crafts of cabinet-making and book-binding, assembled a collection of Greek coins and ancient maps. He was a member of the Missouri Historical Society and the William Clark Society.

Framed in Harmony

FRAMES share the spotlight with paintings at the Mortimer Levitt Gallery where an exhibition, designed to prove that properly dressed contemporary American pictures can complement period interiors, is on view through July. Arranged in co-operation with the well-known framer, Henri Heydenryk, the exhibition comprises 23 pictures—all modern in feeling—set in a variety of French, English, Spanish and American frames.

One of the most successful combining of styles is found in Oronzo Gasparo's brilliantly patterned *Sybil* (see May 15 DIGEST) set in a handcarved gilt replica of a 16th century Spanish frame. Another daring combination is Everett Hibbard's glowing street scene, *The Mission*, for which Mr. Heydenryk designed a modern version of a Victorian shadow-box, which is painted in alternating bands of green, yellow, beige and pink to blend with the tones of the picture.

For a large painting, *African Landscape*, by Denny Winters, a romantic West Coast artist who is being introduced to New York in this show, the frame is a narrow molding painted lightly but surrounding a broad brown linen mat and white wood inset. Also modern in concept is the Heydenryk frame for Everett Spruce's sharp, angular *Mesa*. Here the picture is set flush with a metal band, the whole being set on a white-painted gesso and wood shadow-box.

Other provoking framing ideas are found in the intricate 17th century European frames which are placed on Herbert Barnett's strongly-planned portraits; the replica of an early-American wide wood frame on Spruce's *White Turkey* and the sweeping white lines of an upcurved Regency frame on Marjorie Bishop's spirited *The Morning News*. Most of the paintings, with the exception of Miss Winters' three well-painted canvases and two competent figure studies by Dorothea Chace, have been previously exhibited at the gallery, but take on new appearance in their considered attire.—J. K. R.

"Sower" and Trademark United

Few paintings have ever been so inseparably associated with a business enterprise, in the public mind, as has Jean Francois Millet's *The Sower* and Philadelphia's Provident Trust Company. Recently the famed 19th century canvas celebrating thrift and foresight reached the auction rooms of the Park-Bernet Galleries after having remained in the Vanderbilt collection some sixty years. It was logical that the Philadelphia Bank should acquire the original of its familiar trademark and to many Philadelphians it must come as something of a shock that the painting hasn't been hanging in Provident's Board Room all these years.

Arrangements have been made to lend the work temporarily to the Philadelphia Museum until the Company's new and enlarged quarters are completed in the near future, at which time the picture will be permanently installed there. *The Sower* was bought for the whacking sum of \$30,000.

European Notes

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Art Digest

THIS SUMMER'S EXHIBITION at the Royal Academy is largely dominated by portraits. Holding the attention are two state portraits of the King and Queen—the results of the labor of years by Gerald Kelley. One of my English friends begged that the least said about them, the better. We cannot resist quoting the critic for the *London Times* however: "They are very consciously state portraits in which any searching for character would be out of place, and as the bravura with which many past works of the kind have been executed might now be considered equally inappropriate, Mr. Kelley's drilled and decorous accuracy is essential if such an undertaking as his is to be successfully accomplished."

Another critic for the same paper states: "In general, there is much sound work of the kind which by now seems to have become a definite school of English painting, with Sickert as the prevailing influence."

During the first eighteen days of the exhibition, about \$60,000 worth of paintings were sold. More than three thousand persons have attended the exhibition in a single day since its opening.

* * *

Leonardo's *Last Supper*, in Milan, has been once more carefully examined. It has been indisputably stated that the true reason for its ruin, is the inappropriate composition of the colors which have not formed a firm coalescence with the ground and continually scale off. As much as possible will be done to remedy this evil and to preserve the famous work at least a little longer.

* * *

It is said that Vlaminck, Dunoyer de Segonzac, Derain and Despiou have been prohibited for political reasons, from showing their work in France.

* * *

Peter Brueghel's *Blind Man Leading the Blind*, taken from the Naples Museum reappeared in Stockholm for sale, according to German sources.

* * *

New work by Raoul Dufy includes the illustrations in the recently published *Histoires Naturelles*, by Jules Renard.

* * *

Britain's art treasures were buried during the war in South Wales in caves beneath the mountain near Biaenau Festiniog.

* * *

Fifty of the London National Gallery's best pictures were put on display recently for the first time since the war. The majority of the selected pictures are of the Italian, Dutch and Flemish schools. English pictures were excluded because the National Gallery is expecting to open shortly a special exhibition of the finest examples of the English school.

* * *

Of the museums in Great Britain suffering the greatest damage, the British Museum seems to have been the most often hit and it is sadly announced that reopening will be delayed very much beyond that of others.—R. B.



Malvina Hoffman met Wendell L. Willkie only once, but with the aid of Mrs. Willkie, who visited the studio often, she created two portrait busts of the former Republican Presidential candidate. These were exhibited at the Grand Central Galleries during the latter half of May and have just started a July visit at the Philadelphia Art Alliance (to July 6). The bronze portrait here reproduced is owned by Mrs. Willkie, and shows her husband in informal mood as his friends knew him. Still in plaster is the more formal bust representing him as a statesman.

War Inspired Watercolors in Philadelphia

THE ANNUAL MEMBERS' EXHIBITION of the Philadelphia Watercolor Club, on view at the Art Alliance through August 17, is almost equally divided between war reactions and art-business-as-usual. Writes Dorothy Grafly of the Alliance:

"Not only has the war supplied eyewitness reports by T/Sgt. Albert Gold, Sgt. Henry Gasser and Lt. Comdr. S. E. Homsey, U.S.N.R., but also a revival of religious art in altar triptychs for army camp and war vessels by Violet Oakley and Edith Emerson. John Haigaard veers away from spotshots to use his imagination via pencil in drawings based on war thoughts and devastation. Staats Cotsworth displays another stark commentary with children carrying Christmas tree and mistletoe against city ruins."

War on the home front is characterized by Catherine Morris Wright and Herbert T. Tschudy. Nicola Ziroli paints "destruction minus human element while the human phase of the holocaust is poignantly presented in richly colorful modern-mediaeval compositions by Alexander Robinson," now penniless and homeless after release from a German concentration camp.

Other exhibitors include Giovanni Martino, Paul Remmey, John J. Dull, Gordon Grant, Walter E. Baum, Ed-

ward K. Strawbridge, Edith Kline, Grace A. Webb and Eleanor Copeland.

Chicago Fellowships

Four foreign traveling fellowships, totaling \$7,500, have been awarded students of the Art Institute of Chicago.

The winners, who all intend to use their prize money in South and Central America or Mexico, are:

Dote Schulz, the Edward L. Ryerson Foreign Traveling Fellowship of \$2,000; Bernice Wilderson, the Bryan Lathrop Foreign Traveling Fellowship of \$2,000; Nancy Borregaard, the James Nelson Raymond Foreign Traveling Fellowship of \$2,000; and Byron Goto, the Anna Louise Raymond Foreign Traveling Fellowship of \$1,500.

Back to the Animals

The Museum of Natural History in New York is currently holding an exhibition (through August 19) designed to reveal the influence of animal forms on primitive and modern artists. Leading designers and distributors in silver and jewelry, fabrics, clothing, wallpapers, ceramics, glassware and stationery have contributed the articles on display. Also included in the show are weavings, basketry, pottery, and stone-work by primitive artisans.



Sunlit Hut: JAN STANISLAWSKI

Polish Painting Surveyed in Detroit

A LOAN EXHIBITION of Polish paintings, assembled from museums and private collections, was on view during the entire month of June at the Detroit Institute of Arts. Sponsored by the Friends of Polish Art, the show was arranged by Boleslaw Mastai, who will be remembered as director of the exhibition of Nineteenth Century Polish Painting which took place at the Metropolitan Museum of Art in March, 1944.

There could have been no fitter site for this exhibition than Detroit, whose metropolitan area counts a Polish-American colony of approximately 250,000—ranking second in this respect only to Chicago.

The task of acquainting the American public with the essential traits of the Polish aesthetic heritage was well started by the Metropolitan Museum exhibition, and is, on general lines, rounded up by the present show. In subject matter a chronological continuation of the New York show, the Detroit exhibition takes up where the preceding one left off and guides one through the works of the modern Polish schools and of contemporary Polish artists living in this country, down to the vigorous group of American artists of Polish parentage.

There is no repetition of any painting displayed at the Metropolitan Museum among the 95 canvases, by 59 different artists, which comprise the Detroit show. But several of the artists represented last year have again been included—the reason for this being that they represent the all important transition from the 19th century to the modern school. Painters like J. Brandt, J. Chelmonski or A. W. Kowalski, are pioneers who stand somewhat in the same relation to Polish art, as that in which Courbet stands to French art.

Polish art is—very unjustly—little known in this country and more exhibitions of this sort will be needed before we become sufficiently familiar with the Polish artistic idiom to be able to appreciate it fully. Because of Poland's unhappy territorial status before World War I, the works of her most outstanding artists were labelled with one or the

other of three different nationalities. We have learned to incorporate the works of Polish artists with that of the school from which they received their training. Thus, we usually classify the output of 19th century Polish artists as belonging to Munich, while we give credit to Paris and the French Impressionism Movement for the brilliant achievements of the modern Polish school. Confronted by works in which we can trace easily recognizable influences, we are likely to overlook the elusive original flavor. Personality, artistic or individual, is more easily felt than analyzed.

The main currents that have run through the history of Polish art during the last 50 years have been helpfully traced for us in a scholarly introduction to the exhibition catalogue by the director of the show. Reviewing first the 19th century Munich-influenced school, Mr. Mastai explains how alien were the Munich doctrines to the temperamentally impetuous and color loving Poles. "But," he concludes, "with the end of the 19th century . . . the clarion call of French Impressionism sounds . . . and Polish artists are swift to answer the call."

Most important figure behind the Impressionist movement in Poland was Jan Stanislawski. Writes Mr. Mastai:

"Stanislawski had a vision that was purely his own, strangely simple and poetic. . . . Lover of his flat Ukrainian land, (he) knew how to capture its very soul. The swells of the steppes undulate endlessly to the illimitable sky of poignant azure, and the burning light makes of a white-washed, straw-roofed house a strident pattern of light and shadows in snow white and purple brown, startling like a scream in the hushed quiet of the surroundings. Bold as it seems at first, the art of Stanislawski—chastely shorn of all picturesque and anecdotic contents—is an aristocratic art, in the best meaning of the expression, of subtle, unassuming sensitiveness not likely to appeal to a crowd, least of all the public of the Nineties.

"Yet, at the 1890 Salon de Mars there were connoisseurs judicious enough even

then to notice the modest landscapes of this obscure Polish painter—lost though they were among the heavy, gilt-edged productions in favor at this time—and to predict for Stanislawski a great future."

Pupils and followers of Stanislawski reached great heights of artistic achievement—among them a woman, Olga Boznanska, whose fluid, somewhat Carriere-like style, has little in common with that of her contemporaries, Berthe Morisot and Mary Cassatt.

The early twenties saw the rise in Poland of different schools composed of younger artists, rebelling in turn against their elders' theories. The road they were taking was a somewhat dangerous one, leaning alarmingly close to stylization. In the case of E. Zak, this simplification of forms led to a dreamy, unreal, subtly decorative art. On the contrary, B. Cybis turns towards Polish peasantry and delights in the intricate details of the costumes, in contrast to the plain homeliness of the features which he renders with truly noble massiveness.

There were numerous independent artists in Poland, besides the official followers of the main schools. Among these none was more keenly aware of the artistic trends then closing Europe than J. Pankiewicz, whose closest affinity was with Vuillard and Bonnard. His fine self portrait on view in the present exhibition dates from the earlier period, when he felt strongly the ascendancy of Cézanne.

Also quite Cézannesque in vision, is the *Trees* by Stefan Filipkiewicz, one of the pupils of Jan Stanislawski.

American artists of Polish descent form an important section of the show. Among the 12 artists included there we note the names of Jozef Bakos, represented by a view of the Santa Fe Canyon lent by the Whitney Museum; Rudolph Pen, whose gouaches of Mexico and Central America were executed during his travels on a Ryerson Fellowship; Sigmund Kozlow, fresh and promising young winner of a Pulitzer prize; and Stanley J. Tardowicz, youngest of all the exhibitors and winner of the Maxon Prize at the Detroit Institute in 1943, whose works display spontaneous strength controlled with sure taste.

All in all, the Detroit show is an interesting and varied one, and besides its artistic merits, presents an interesting picture of Polish cultural background. Of great interest to Detroit, where it was received with enthusiasm by the Polish-American colony, it should prove of similar interest to other cities where large Polish groups exist—cities such as Chicago with its Polish population numbering almost 600,000 and Cleveland and Buffalo counting approximately 200,000 each.

The show is available in parts for travelling. —M. L. D'OTRANGE.

Digest Regrets

We would like to correct the erroneous statement that Louise Bourgeois, whose paintings were reviewed in the June 1 DIGEST, is the wife of art writer Stephen Bourgeois. Miss Bourgeois, we are informed, is happily married to art writer Dr. Robert Goldwater.

The Beauty That Maillol Conceived

WHEN ARISTIDE MAILLOL died as the result of an automobile accident last Autumn, the Albright Art Gallery in Buffalo lost no time in making plans for a memorial exhibition of his work, as definitive as possible under existing conditions. Twenty years ago, Albright had given the great French sculptor his first exhibition in America, which was followed by an exhibition at the Brummer Gallery. During June a large part of the sculptures and drawings assembled and shown first this Spring in the Buffalo Memorial (see April 15 Digest), were on view at the Buchholz Gallery in New York.

More than any other modern artist, Maillol instilled life and vitality into the Classic Greek-Roman conception of beauty. His natural sympathy for this form of expression as a living thing is easily understood from his own writings: "In my part of the country, the Roman form has persisted. The people have Roman heads; my grandfather was Vitellus. I knew a woman who was Agrippina. . . . The region was colonized by Greeks and Romans both. In the environs of Banyuls, they have found ruins of a Greco-Roman village with altars, vases, toys."

Maillol lived to the age of 83, and concentrated his greatest and life-long attention to a universal expression of youthful feminine beauty. With the exception of one superb relief, *The Dying Warrior*, all of the 32 sculptures displayed at Buchholz dealt with the female form—a few heads, but mostly figures—which the artist considered the most beautiful thing in the world.

There are no words to describe—or need for them, as the pieces are well known—for the simple loveliness of his tiny figures such as *Leda*, *Nude*, *Arms Over Eyes* (see cover of this issue) and *Woman with Crab*. They come almost frighteningly close to that thing called perfection, within the chosen medium. The larger pieces are at a distinct disadvantage in small and crowded space, but even so, *Kneeling Woman* (Debussy Monument), lent by Brigadier General A. Conger Goodyear, may be surveyed with the greatest of pleasure from x number of angles, and all of these changing in changing light. A characteristic of Maillol's best figures is that they are so many-faceted that it is difficult to choose any one angle as "best."

Maillol is most successful when he is simplest. A dated hair-do—bangs and bandeau—A string of pearls, or sometimes even drapery often bring one with a start from the timeless to the timely. However, he already belongs to the ages, and time will probably take care of that.—Jo GIBBS.

Open House at Perls

The Perls Galleries will remain open during the summer season, Monday through Friday, 10 a.m. to 6 p.m. The current exhibition, *The Season in Review* (see June 1 Digest) will hang during this period for the benefit of out-of-town visitors.

July 1, 1945



Drought Stricken Area: ALEXANDRE HOGUE

Dallas Collection Continues to Grow

IN SUPPORT of its purchase plan established this year, the Dallas Museum has added twelve works by American artists to the acquisitions of a few months ago. Outstanding among the new purchases is *Demeter*, a heroic-sized head carved from Maine granite by William Zorach, which was bought from the Downtown Gallery. Another purchase which has been widely exhibited is *Drought Stricken Area* by Alexandre Hogue.

Seven paintings, two pieces of sculpture and a group of ceramics, acquired through the Lida Hooe Memorial Fund, help round out the Museum's collection of contemporary work by Texas artists. Among the paintings are *Mexican Family* by Edmund Kinzinger, *the Dispute* by Dickson Reeder, *Slum Clearance* by Julius Woeltz, *Spring Thaw* by E. G. Eisenlohr, *Still Life* by Veronica Helfensteller, *Carter's Farm* by William Lester and *Young Mulatto* by Emily Guthrie Smith. Sculptures include *Young Mother* by Ione Franklin, the terra cotta *Twins* by Charles Umlauf and a group of ceramics by Ruby Lee Schiwetz.

Along with the works bought in January from the Museum's Contemporary Painting Exhibition (including Benton's *Prodigal Son*, Grosz' *Model Arranging Hair*, *The Letter* by Gladys Rockmore Davis and *Peter* by Henry Varnum Poor), and purchase prizes awarded at various competitive shows, this group

is now being displayed together for the first time. Among the recent gifts also being shown are *Mr. and Mrs.* by Guy Pene du Bois, given by the Chester Dales and *The Blue Bowl* by Louis Betts, given by Mrs. Zara Betts. The 15th century *Madonna and Child* by Sano di Pietro, contributed by Neiman-Marcus, has been hung separately.

On the day of the opening of the exhibition, May 20, Marynell Sharp wrote in the *Dallas Morning News*: "We believe the Museum visitor will recognize with some excitement that the galleries contain representative paintings by modern American artists. Trustees of the Museum and Jerry Bywaters, director, are to be congratulated on the intelligent planning and vision manifested. The number of items is considerable. The taste and discrimination shown in their selection may well cause complete revaluation of the collection."

Major Butler Returns

Major Joseph G. Butler, who has been on leave of absence from his directorship of the Butler Art Institute for the past three years while he served with the Army Air Forces, has been relieved of active duty. Resuming his civilian position, he will direct the former Institute policy of collecting and showing American art.

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Nude: RAPHAEL SOYER

For the Home Front

IF YOU'VE ALWAYS WANTED TO OWN a painting by a well known American artist but never thought you could afford one, a visit to the 3rd Annual Exhibition of Art for the Home Front, current at the Ferargil Galleries through July 6, should be a happy experience. Contributed by 12 galleries are 96 watercolors and oils, all priced between \$50 and \$150, and representative examples of fine contemporary art.

The idea for this co-operative venture originated three years ago as a means of bringing fine art to the public at prices the average worker could afford. After the New York debut the exhibition will follow its predecessors on a country-wide tour of museums and clubs in factory centers. Last year's show is currently completing its peregrinations at the Kansas State Fair.

All the pictures, which may be purchased by War Bonds at a further saving, were selected from the twin vantage points of quality and livability and so the exhibition contains enough varied examples to attract all tastes. Typical of the generous offerings are the following works, almost all priced far below that which the artist usually commands: two fine nude studies by Josef Foshko (large, watercolor) and Raphael Soyer (oil), both representing the artists at their best; a wistful portrait head by Robert Philipp; an observant study of a soldier and a girl inaptly titled *Soldier and Civilian* by Moses Soyer; a fine Everett Shinn pastel of a clown.

Paintings typical of their creators' style and subject are Jon Corbino's two small watercolors, a harbor scene and circus rider; a small oil study of two clowns by Walt Kuhn; a handsome Indian subject by Yeffe Kimball; a farm study by Eugene Higgins; an unusually subdued country whimsy by Burliuk; a Constant maid in watercolor. Also Reynolds Beal's vibrantly-painted view of shore promenaders; and works by Felicia Meyer, Sol Wilson, David Fredenthal, Edmund Yaghjian, Bosa.—J.K.R.

The Art Digest



March Day: LORNE H. BOUCHARD (A.R.C.A.)

the art of the two North American nations, geographically close but with little cultural contact, developed. In both countries a native tradition evolved slowly, rooted as each was in lands across the Atlantic. The emergence of a truly Canadian art, not entirely divorced from the twin mainsprings of France and Britain, began only during the late 19th century with the formation of the Ontario Society of Artists in 1872.

The recent showing was a happily diversified one, where the various currents of a lively national art could be seen. Growing out of the work of early surveyors and officers who accompanied British troops to Canada arose a Colonial art similar to ours in its reliance on literal depiction. As artists became aware of the beauties of their own land, a landscape tradition evolved which is now attracting many contemporary artists. Representing this group were works by Adrien Hebert, A. S. Scott, Thomas Hilton Garside, Rita Mount, Aline Banting and Rosanna S. MacLeary.

Artists whose inspiration derived from international rather than local mood were well represented by Eric Goldberg's fine *Arlequin*; E. A. Burton's spirited *Farm Point*, akin in treatment to the work of American regionalists; Fanny Wiselberg's *Model Resting*; Frederick B. Taylor's vigorous *Welding Kiln Sections*. More or less alone by virtue of imaginative mood and style was A. E. May's *Lower St. Lawrence*. The small group of watercolors was a good one with fresh papers by J. S. Walsh, Rafal Malszewski, Kent de Conde and John Collins.—J. K. R.

Art of Our Good Neighbor—Canada

FEW NATIONS with a common border possess a finer tradition of friendship and respect than the United States and Canada. Perhaps owing to this deep-rooted but inarticulate spirit of good feeling, attempts at formal introduction have been rare; and it has only been within the last few years that major art exhibitions have been brought

south. During June the Grand Central Galleries offered New Yorkers an opportunity to become further acquainted with Canadian art through an exhibition of 40 selected oils and watercolors by members of the Art Association of Montreal.

In summing up the exhibition, it is interesting to observe how similarly

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Interior With Nude: JULIEN BINFORD

Midtown Artists Review Successful Season

THE SEASON'S Retrospective Group Exhibition now on view at New York's Midtown Galleries, far less strident than many of the group shows now on 57th Street, quietly pleads for good painting with the accent off the "ism."

Several of the works on display have been seen during the past season by this

reviewer and still hold up on second sight. In this category belong Julien Binford's simplified *Interior With Nude*, Philip Guston's wistful *Sentimental Moment*, and Edward Laning's sensitive *Portrait of Mary*.

The Fortune Teller by Emlen Etting, well composed, is a penetrating char-

acter analysis, while *Aftermath* by Maurice Freedman with its stark tree forms left in the wake of a forest fire, is a symphony of earth colors. Two fine flower pieces are; *Paulette's Bouquet* by Waldo Pierce and *Marigolds* by Anatol Shulkin. William Thon's ghostly Brooklyn prizewinner *Four Trees*, and Gladys Rockmore Davis' ballet inspired *Pink Tights* are top canvases in the show. Miron Sokole turns in a sparkling *Sunday Fishing* and Margit Varga shows a naïf *Winter in Brewster*.

Doris Rosenthal is well represented by *Girls in Santiago Atitan*, a product of the artist's recent trip to Guatemala. *The Long Wait* by Isabel Bishop is a subtle depiction of fatigue, while William Palmer, Zoltan Sepeshy and Dong Kingman demonstrate their knowledge of watercolor. Sculpture is not neglected. Lilian Saarinen's ceramic *Hippopotamus* evidences a sense of humor coupled with an understanding of subject matter. Herbert Ferber exhibits a satirical war commentary titled *Hero*, a seeming descendant of Daumier's bronzes.—BEN WOLF.

Dr. Ritchie Goes Across

Andrew C. Ritchie, director of the Albright Art Gallery, has been appointed Chief of the Fine Arts, Monuments and Archives Section of the United States Group Control for Austria. Granted a year's leave of absence from the Albright Gallery, he will leave for overseas early this month. He will be replaced by Katharine B. Neilson, formerly curator of education, who has been made acting curator of the Gallery.

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Art Digest



The Letter: MILTON AVERY

Modern Americans at Rosenberg Gallery

A GROUP EXHIBITION of American paintings may be seen through July at the New York galleries of Paul Rosenberg. The artists included are Avery, Hartley, Helion, Rattner and Weber. Diversified approaches plus more than a touch of the peregrine makes for an exciting and stimulating show.

Milton Avery's metier of simplification is adroitly combined with well thought out divisions of space and subtle color in *The Letter* and *Dead Tree with*

Firs. The latter is somehow reminiscent of a Persian tile. Among the examples from the brush of the late Marsden Hartley to be seen, a work titled *Crashing Wave* stands out. A fine expressionistic depiction of movement and mass, it is notable for its economy and sensual feeling for pigment.

Jean Helion brings a limited palette into play in two poster-like canvases titled *L'Homme au Verre Vide* and *Figures de Pluie*. Abraham Rattner em-

plays massive forms in *The Song of Liberation*, while his *Gothic Enflamed* flings pigmental brilliance at the beholder with a prodigality seldom rivaled. Max Weber is represented by three works. *Adoration of the Moon*, one of the artist's familiar Hebraic figure compositions, demonstrates his command of line and knowledge of paint. *Flowers* and *Still Life*, semi-abstract in approach, are pertinent lessons for the young modern in disciplined control.—BEN WOLF.

Santa Barbara Moods

Chinese-tutored appreciation of water, sky and birds and an imaginative poetry of her own distinguished Charlotte Berend's watercolors, viewed last fortnight at the Knoedler Galleries. The best of her work, which has a soft-toned, singing lyricism, deals with the changing moods of the Santa Barbara Coast where the artist lives.

As is sometimes the case when discussing painting like Miss Berend's, musical terms seem more expressive than studio ones, for her most inspired pictures, *The Wharf* and *The Harbor*, both achieved the impression of a tone poem, delicately played but strong in impression and evocative power. Other pictures, like *California*, were less haunting but well handled. Here Miss Berend used Chinese paper woven with red and blue strands of silk where the accidental effects of the watercolor medium were further complicated by the accidental effects of the paper. Expert in this technique, Miss Berend composed a vibrant color tapestry well suited to the subject.—J. K. R.

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Pre-Solo Flights

WHILE some summer group exhibitions may be likened to an intimate gathering of old friends where the host offers representative works by regular exhibitors in an informal summing up of the year, other galleries take advantage of the slackening season to present pre-solo flights by newcomers and to introduce new phases of better-known artists. In the latter class is the current show at the Feigl Galleries.

For the month of July, Mr. Feigl is presenting works by Mariano Rodriguez and Antonin Pelc, both of whom will be given one-man shows in the fall. Young Rodriguez is a Cuban who combines certain aspects of contemporary French painting with the lushness of his native land. In his largest picture, a big outdoor nude, *Reclining Woman*, he has boldly fused a Matisse odalisque with a Picasso classic head and the broken color technique and patterned fullness of Bonnard and then set the whole against a tropical backdrop.

Pelc, a Czech artist whose paintings of Martinique, where he lived while awaiting admission to the United States, have been seen in group shows at the gallery before, is an accomplished artist in the French tradition. His watercolors and temperas are well arranged areas of flat, expressionistic color augmented by line drawing.

Hugo Kappel and De Hirsh Margules, the other two exhibitors, held successful one-man shows at the gallery during the past season. Kappel has revised his palette to permit more subtle color variations and to invite greater space and airiness. In contrast to the explosive quality of his watercolors, Margules' oils are thickly-painted flat arrangements of bold color, where emphasis is on design rather than motion and artfully contrived interiors and still lifes replace a vibrating nature.

—J. K. R.

San Diego Enriched

Reginald Poland, Director of the Fine Arts Gallery of San Diego, announces the acquisition of a Franco-Flemish box-wood carving of a Madonna and attendant angels executed circa 1440. Small in size (9½ x 5½ inches), the sculpture group is thought to have been originally used as a personal shrine. It was presented to San Diego by Mrs. Beatrice Hirshon of New York, who purchased the work from Paul Drey.

Other new possessions disclosed by Director Poland are: a rare Sassetta, *St. Francis Receiving the Stigmata*; a Gozzoli *Annunciation*, painted during the artist's apprenticeship to Fra Angelico; two predella panels, *Tobias and the Angel* and *St. Martin Parting His Cloak*, by Ghirlandaio; an Anconetta by Lorenzo Veneziano; an *Ecce Homo* by Aelbert Bouts.

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From Two Centuries

NINETEENTH AND TWENTIETH CENTURY American paintings are juxtaposed in a summer exhibition now to be viewed at the Babcock Galleries. Winslow Homer is represented by a figure in landscape titled *The Red Feather*, typical of the artist's middle period, while Thomas Eakins low keyed semi-nude *Negress* appears an early work. Albert P. Ryder is included with a fine small example of his romanticism called *Night and Sea*. A Monticelli-esque *Adoration* by Robert L. Newman and a fresh piquant portrait by Robert Henri titled *The Scarlet Ribbon* stand out.

Among the contemporaries shown, a colorful and well designed *Blond Bather* by Revington Arthur; an economical though quite heavily pigmented *The Nap* by Will Barnet; a peaceful *Afternoon in Loyola Street* by Frederic Knight are particularly remembered.

—B. W.

Early Derain for St. Louis

An early work from the brush of Andre Derain has been purchased by the City Art Museum of St. Louis, from the Max Safron Galleries of that city. Painted in 1903 when the artist was 23 years of age and undergoing military service at the Commerce Barracks in the Vosges, the canvas was inspired by the military balls the artist witnessed in the course of his service. Titled *At the Suresnes Ball*, the work is said to reflect the painter's admiration for Gauguin whose exhibition the youthful Derain had seen in the Paris Autumn Salon of that year.

The picture now on view at the museum is of impressive size (70 x 55 inches) and was originally in the collection of Ambroise Vollard.

Arlo Draston Exhibits

Arlo Draston, who held his first one-man show at the Norlyst Gallery the past fortnight, is a seemingly silent man who releases no information regarding his past achievements other than that he is more or less self-taught. His medium is watercolor and he paints in the technique once dubbed by a critic "shorthand."

Best described, we should say, as impressions simplified through abstraction, Draston's fresh-colored pictures deal with high-above views of landscape and interiors. Most coherent were *View of the Hills from the Mountains and Fields*, *Hills and Sky*.—J. K. R.

Surveying American Pewter

A survey of American pewter, based largely on the recently-purchased John W. Poole collection—one of the most comprehensive of its kind ever assembled by a private citizen and totalling 246 items—is on view at the Brooklyn Museum through August 19.

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Art Digest

Post-War Art

PAINTER PETER BLUME, art writer Elizabeth McCausland and educator Victor D'Amico were the speakers at the fine arts panel of a two-day conference sponsored by the Independent Citizens Committee of the Arts, Sciences and Professions, held June 22 and June 23 at the Waldorf-Astoria Hotel. Henry Billings presided at the meeting the purpose of which was to discuss plans for greater security for artists in the post-war world.

The first speaker, Blume, said in part: "The artist's relationship to society is of the greatest importance. His welfare and his prospects are identified with it. . . . Now again may be the time for artists to come together, not out of fear but in confidence, to discuss common situations that confront us."

Miss McCausland's talk dealt with art patronage in the United States. After summing up the limited support granted fine artists by museums, schools, industry and collectors, she laid out the following program for increased patronage:

"The organization of educational and community programs pressing for greater material support of living artists. A campaign to raise the prestige of American art through better scholarship in American art history and greater facilities for its exhibition. Utilization of artists by government departments and educational institutions, including those looser in structure and function than schools, such as museums and libraries. Greater promotion of libraries

as cultural centers. A conference of artists, advertising agencies and industrialists to encourage the wider use of fine art in advertising; the founding of art collections by more business firms; and the setting up of fellowships in memory of American industrial leaders. The wider use of art by the labor movement."

The third speaker, D'Amico, who is director of education at the Museum of Modern Art, observed: "There has been a tremendous surge toward art on the part of veterans amounting to a renaissance of art interest. The veteran wants art with fervor and will produce art demands—both as producers and consumers—which will be staggering."

D'Amico suggested that art centers be established throughout the country to meet the needs of the veterans. These would train potential artists and screen out those who lack sufficient professional ability. He also called for a program to train artists to conduct these classes which would act both as professional art schools and therapeutic aid centers for veterans suffering from emotional and physical disabilities.

Wins Debut at A.C.A.

Winner of the annual competition for a debut at the A.C.A. Gallery this year is Claire Mahl, a former Art Students League student. Miss Mahl, who will hold her first one-man show at the gallery next season, was also awarded a purchase-prize donated by an anonymous patron, during the group show held early in June.

Rescala of Brazil

Paintings by a young Brazilian painter, Joao Jose Rescala, made their debut last month at the Latin American Institute. Rescala, who recently arrived in this country on a traveling scholarship granted by the Brazilian National Salon of Fine Arts, is equally devoted to landscape and portraiture.

Turning away from the cosmopolitan cities of his homeland, Rescala has painted the colorful life of the interior, illustrating many aspects of South American custom and costume. Central Park and Riverside Drive he interprets with both gentleness and verisimilitude, while one of the most interesting paintings, *Skaters in Rockefeller Center* is a spirited vision of moving figures.

—J. K. R.

With French Charm

The summer show at the Niveau Gallery is an ideal respite for sun-weary, humidity-oppressed gallery-goers. Here are graceful watercolors, expert in technique, and appealing in subject matter by such masters of charm as Raoul and Jean Dufy, Signac and Vlaminck. The two new French artists being introduced in the same show—Charles Cobelle and Bueb—both paint in the familiar, delighting French idiom. Cobelle shows Paris scenes—the Seine, the tree-lined streets—painted with pleasant nostalgia, and one which permits the brightness of memory to overcome the recent ills of that city. Bueb's watercolors, both florals and landscapes, make fine use of greens and blues and a vivacious calligraphy.

—J. K. R.

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A Modern Viewpoint

By RALPH M. PEARSON

Crime Against Youth

A college girl just graduated from the art teacher training department of a well-known university has reported to me on the four years of work to get the degree which allows her to teach art in our public schools. Her report bristles with issues of profound importance to youth, to the national culture and to the whole field of art and general education. In its total impact, I think, it justifies the title of this article.

Studying a selection of the four years' work by this student shows a genuine creative fire which breaks through academic methods and marks her as good material to work with both as artist and teacher capable of infecting others with her zest for life and the creative art experience. My approach to this matter is predicated on the assumption that such a zestful incitement to creation breeds a living art in people—students, amateurs or professionals and therefore is the only logical approach to an art education which will enrich life and the national culture. Craft and techniques, I assume, should always take second place in such a program. Those who place them first will not agree with my conclusions.

The genuine flair for original expression evident in her work was gained, it seems, in spite of the training, not because of it. The creed of the school was conformity to academic standards, development of skill in copying—casts, still-lives, models, photographs, period styles in decoration—in carrying out rigidly imposed assignments, and in conforming to commercial standards in design of textiles, furniture, etc. Any digressions from this rigidity were chided in class, given low marks or eliminated from credits.

There was a restrained bitterness running through such remarks as these: "I went through college in confusion. *** They didn't bother with me. *** They think I'm a rebel. *** They say I don't respond to guidance. *** My best things always get a negative reaction. *** I had a feeling of frustration." And the student's mother, commenting on a visit to the school, added, "All the work was narrow, formal, cooped up, conventional in colors, style and approach."

Conformity to a rigid academic standard was rewarded; creative originality was punished. This sums up four long years taken from the lives of such earnest young people to prepare them for teaching art to thousands of other ardent, adventurous, spirited youngsters—by killing the creative genius which in some degree is within all.

This system controls our official art education; it is the rule, not the exception. Only the revolts of individuals, and there are many such, save some percentage of youth from its ravages. It is entrenched in some state art departments and in many large institutions. Nothing is done to remove it from official status. It is self-perpetuating. It is an esthetic crime against youth.

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Six Millions in Art

AS WAS PROBABLY EXPECTED by close observers of the past active auction season, sales at the Parke-Bernet Galleries during 1944-45 skyrocketed to an unprecedented high of \$6,165,920, a total outstripping not only all previous figures of the Galleries but those of its predecessor (the American Art Association—Anderson Galleries). Hiram H. Parke, president of the galleries, announced this news in his annual report.

That this figure reflects a marked increase in buyers rather than higher individual prices is proven by Mr. Parke's statement: "Prices during the season averaged about the same as last year. Almost the only difference was in the greater selectivity displayed by the discerning buyer in the judgment of quality and aesthetic merit."

Buying by European exiles showed a decline over the past two seasons, while increased purchases by Americans reveal a growing public interest in antiques. Europeans, however, accounted for some sales through purchases "made in anticipation of firms re-opening abroad, and of expatriates returning to their home countries, which was intensified by the uncertainty as to how much native art and literary treasure had been destroyed or removed by the enemy." Buyers also included foreign collectors who came here for the duration but now plan to remain permanently in this country.

Buying trends noted by Mr. Parke, who this year completed 50 years' service in this auction field, include a renewed interest in decorative Oriental art: "The Oriental market has been particularly active, with an appreciable amount of buying for Chinese accounts of porcelains, and pottery, jades and fine lacquer."

Another development this year was the increase in sales of paintings of the narrative schools. "Genre or story-telling pictures, which for a time were eclipsed in public interest by works of the modernistic and non-objective schools, reached, after several years of increasing popularity, an apex of demand in the William H. and Cornelius Vanderbilt sale," Mr. Parke announced.

Among the 104 sales held at the Galleries the past season (including 15 sales of paintings alone) highest total was made by parts III to VI of the Americana collection of the late Mrs. J. Amory Haskell, which reached \$375,354, and the William H. and Cornelius Vanderbilt collection of Barbizon and genre paintings, auctioned for \$323,195. One French and one Italian canvas shared top honors among the painting prices—both Fra Filippo Lippi's *Madonna and Child* and Millet's *The Water Carrier* (bought by Grand Central Galleries from the Vanderbilt collection), each went for \$30,000. This figure was second only to the \$34,000 paid for Poe's

Evelyn Marie Stuart Says:

Reading Gertrude Stein on how to write and modern art apologists on how to paint, one would get the impression that art is strictly a matter of "what goes on inside the artist," and getting it out "just the way he felt it at the time." These people seem to have forgotten the old German cornet player who lamented: "I blay it so sweet und it comes out so rotten." They likewise overlook the derivation of the word amateur—from the Latin verb *amo*, to love—meaning one who does a thing for the love of it and implying one who loves what he has done better than does a discriminating public. The rapture of creating is unfortunately not enough to assure a great work of art. It is with art as it is with love—merely enjoying it yourself may not inspire any tremendous response from the party of the second part. Emotion alone will not suffice. To be an artist you must be able to make the other fellow respond, and that takes skill, and skill is not acquired without thought and effort.

manuscript of *The Murders in the Rue Morgue*—the highest individual price of the season.

Other painting figures are \$26,000 for Millet's *The Sower*; \$22,000 for Romney's *The Vernon Children*; \$17,000 for Fragonard's *Marie Madeleine Guimard*; \$15,500 for Frans Hals' *Laughing Child* and \$15,000 for his *Portrait of a Laughing Boy*; \$14,500 for Fragonard's *The Messenger of Love*.

In the furniture mart, Mr. Parke observed, "French 18th century pieces continued in the forefront of sophisticated choice with the Virginia M. Rosenthal collection the most outstanding sale of this elegant art." Buyers this season also showed an increased interest in antique and modern silver, due probably to the general scarcity of the metal as well as to the value of the objects themselves.

A continued high market for antiques is anticipated by Mr. Parke: "Auction prices over a period of years reflect the up-swing or down-swing of general prosperity of the country. With post-war plans for expanding markets and the stabilization of wages and employment, we can look forward to an era of sustained consumer demand, and I would expect the auction market to reflect these economic gains in good prices. The American people have an ever-widening appreciation of the great artistic heritage of the past, and look to auction sales among other agencies to make available to them examples of their cultural interests. Advance bookings for next season are the heaviest on record, and sales schedules includes many notable private collections."

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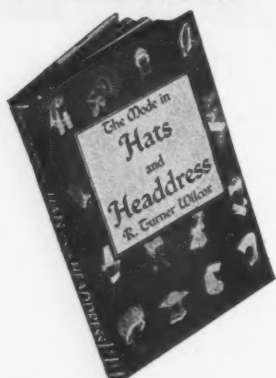
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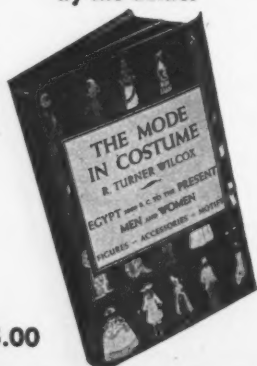
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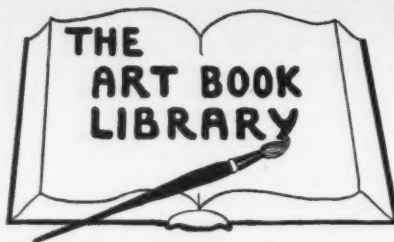
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CHARLES SCRIBNER'S SONS



By Judith Kaye Reed

One of the most important functions of a museum is to present the student and layman with a coordinated view of the various phases of the art it houses. This the museums accomplish through specially arranged exhibitions, and often some of the most valuable introductions to individual art forms are found in the showings' accompanying catalogues. A number of such books, written simply with a minimum expectation of the reader's technical knowledge and well illustrated by typical examples, have come to our desk during the past months on such diverse subjects as Flemish painting and Egyptian fabrics.

Two manifestations of the Chinese genius, ably presented in *Jades of the T. B. Walker Collection*, published by the Walker Art Center, and *Costumes from the Forbidden City*, a Metropolitan Museum publication, are outstanding.

"*Jades of the T. B. Walker Collection.*" Text by J. LeRoy Davidson. Minneapolis: The Walker Art Center. 93 pp. of text and illustration. \$1.00 (at the Museum).

Twenty years after logger Thomas Barlow Walker established the first art gallery in the midwest (a 16 by 30 foot room containing 20 paintings) in 1879, he began to collect the Chinese jade which now fills four galleries in the Walker Museum. Confucius compared the qualities of jade to the virtues of benevolence, intelligence, righteousness and propriety and J. LeRoy Davidson, who has written the interesting text, tells the important story of jade in the Orient. Beginning with a discussion of its properties and locations, he traces its alternating periods of rise and decline as a fine art form, together with an explanation of its motifs and symbolism. The catalogue is illustrated with 20 full page reproductions together with smaller pictures of the 234 items in the collection. A convenient reference table of comparative dates of Chinese dynasties and a bibliography of jade texts are also included.

"*Costumes of the Forbidden City,*" by Alan Priest. New York: The Metropolitan Museum of Art. 56 pp. of text and illustrations. \$1.00

This is the companion text to the magnificent exhibition of Chinese costumes from the walled area in Peking—the largest collection of its kind ever assembled—which was opened at the Metropolitan Museum late this spring (see April 1 Digest). Alan Priest, who is the museum's curator of Far Eastern Art, presents a stimulating analysis of the changing styles of the Ch'ing Dynasty (which extended from 1644 to the inauguration of the Republic in 1912), basing his observations on the

twelve-symbol robes in the collection. His thesis, which also covers additional priest and theatrical robes, is supplemented by 56 full page reproductions.

"*Patterned Textiles in Pharaonic Egypt,*" by Elizabeth Riefstahl. New York: Brooklyn Museum. 56 pp. of text and illustration. \$1.00.

This is a scholarly work on a necessarily little-known subject. The first clothing articles we have from pre-dynastic Egypt date back three or four thousand years before Christ, from which era we have discovered finely woven linen cloths, both figured and plain. Miss Riefstahl presents our historical gleanings, in an orderly fashion which should prove a great aid to students of the subject, also she contributes some provoking thoughts on dress and tailoring habits of the ancient Egyptians. Were women's breasts exposed as some of the art works reveal or was that only artistic license? Did the men wear wool garments? These and other questions the author attempts to answer from her wealth of research. The book is illustrated with numerous reproductions of Egyptian art in British and American museums.

"*Painting in Flanders,*" by Roberta M. Fansler and Margaret R. Scherer. New York: The Metropolitan Museum of Art. 36 pp. of text and illustration.

Another museum publication, this book grew out of an exhibition based on six important pictures from the Bache collection, "A Silent Gallery Talk," the purpose of which showed the material and cultural environment of the paintings on view. Benjamin Knotts, who designed and installed the exhibition, has collaborated with the authors of the book to organize a text which forms a fine introduction to Flemish art. To this end the book begins with a brief survey of Flanders during the Renaissance. Other chapters discuss the painters' guilds and techniques, their patrons, and the subjects of interior and landscape painting. Well illustrated.

"*Aristide Maillol.*" Edited by Andrew C. Ritchie. Buffalo: Albright Art Gallery. 127 pp. of text and illustration.

A survey of Maillol's work in America, this publication originally accompanied a recent exhibition of the sculptor's art at the Albright Art Gallery, in commemoration of his death October 1944 at the age of 83. Beginning with a critical analysis of Maillol by Dr. Ritchie, director of the gallery, the book pays varied tribute to one of the foremost sculptors of our time, and includes a revealing compilation of Maillol's opinion's selected from an interview with Judith Cladel, author of *Aristide Maillol, Sa vie-Son oeuvre-Ses idées* (1937). The book is beautifully illustrated with full page reproductions of Maillol sculpture, drawings and book illustration. A complete listing of sculpture and drawings owned by American museums and collectors is also included, together with listings of his major sculpture abroad, books illustrated by him and a Maillol bibliography prepared by John Rewald.

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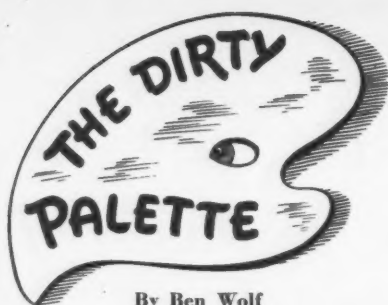
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By Ben Wolf

OVERHEARD IN THE MUSEUM OF NON-OBJECTIVE ART. . . . Two bobbysox intellectuals were discussing a painter whose identity I arrived too late in the conversation to learn. "And what," asked the first fierce young thing, "do you think of his paintings?" Intellectual No. 2 thoughtfully pushed her horned rimmed glasses up on her nose . . . "In my opinion," she finally replied, "he's superficially dynamic."

Three cheers for Evelyn Marie! Three more for good old Ralph P! And I fervently trust . . . That the old limbs won't bust . . . For they're both up the very same tree.

OVERHEARD IN A 57TH STREET GALLERY. . . . "Excuse me, but I'm looking for an upright lighthouse."

BLOW TO THE EGO DEPT. . . . Sometimes they just have to be anonymous. . . . An acquaintance of mine was recently chagrined no end when vandals broke into his parked car, stole two cartons of cigarettes and ignored a year's collection of his paintings.

A friend tells of spying a brother artist, to whom life is serious and art exceeding long, basking peacefully on the greensward of Washington Square. Our informant hailed him with a jovial . . . "What are you doing these days?" The recumbent artist slowly opened a

jaundiced eye. . . . "Struggling, my friend," he replied slowly, "just struggling."

PROFOUND TWO WORD OBSERVATION DEPT. . . . "Damn paint." . . . Sir Joshua Reynolds.

"If you were to show Raphael a Daumier, he would admire it, he would take off his hat; but if you were to show him a Cabanel, he would say with a sigh, 'That is my fault!'"

Edouard Degas as quoted by James Huneker.

. . . Heard several of you complaining that the DIGEST is not harsh enough with exhibiting artists. . . . Sure you don't mean just other exhibiting artists?

Attention, child psychiatrists. . . . Here's one with an original twist just came in the mail. Appears Howard Schleeter, artist of Albuquerque, suspected one of the students in his children's class of being something of a prodigy and duly focused what he felt was requisite attention in such a case. The pupil under scrutiny proceeded to make a drawing that included all the other students in the class room. It was coming along swimmingly. Happily the teacher turned his attention to the less gifted members of the class. Finally when the class was dismissed for the day, Mr. Schleeter discovered his young genius was still at work and crossed the room to see how the masterpiece had come along. To his horror the paper was completely blank. . . . The lad had carefully erased each image as its owner had left the room.

Thoughts on V-E Day upon reading current European artist interviews. . . . Tried to look up Matisse, Picasso, and Henri Manguin in '39 in France. Arrived in Paris four days before the outbreak of the present war . . . banged on the Great Innovator's door and brought



Frustration, Inc. # 8 (Drip Technique)

forth only echoes . . . ditto Matisse. Traced Manguin as far as his summer home in La Boule to be told he had returned to Paris. . . . Well, I tried.

Has anyone in the crowd got a slightly used straight-jacket I could borrow? . . . Everyone and his brother in the Village and along 57th Street seems to have a fairly good idea who the Pepsi-Cola prize-winners are . . . and so does your columnist. But the iron hand of censorship has been firmly clamped over my eager mouth. I'm frustrated.

HIGH BLOOD PRESSURE DEPT. . . . The artists who acknowledge favorable reviews with . . . "Of course, I don't need the publicity. . . ."

CONTRIBUTORS . . . please accept this blanket "thank you" for the material you've sent in. If the column is valid, it is only because it's *ours* . . . not *mine*.



re-examination. Like other of our smug institutions, the art educational hierarchy must also be re-born completely, if it is to be a factor in American Art, which today it is not. With its utter lack of understanding of Modern Art, it seeks to perpetuate itself by its laborious system of degrees and stuffed shirt pomposness. But understanding art is not a matter of scholarship and art history. The post-war issue is not more education but a better and more enlightened teaching.

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THE COCKEYED ART WORLD

At no time in history has the art and culture of all time been so available. Yet with all this rich heritage at their disposal, most endowed art schools and colleges have failed to discover its contemporary significance. They still cling to the ideas and outlook formulated by the 19th Century architects and painters who founded the American Academy. This is also true of the satellite commercial art and public and private schools.

Never has there been so much seeming interest in art. Never has there been so many people wanting to express themselves. This demand is largely met with superficial, imitative teaching which stresses academic expertness and good painting manners. These are easy to teach and bring sufficient results to please nearly everybody. But, if learning to paint were easy, it wouldn't be worth doing and mostly it isn't.

Academically minded teachers and some who call themselves "modern" refuse to believe that people learn to walk without the help of a pair of crutches (anatomy and perspective). They do not know and so cannot teach, that, what lines and colors do to each other in a picture is more important than what they depict; that nature cannot possibly be imitated and that there is no virtue in painting like 10,000 other painters anyway. Resorting to intellectual processes only stifles the art spirit in the student before it is even aroused. The purpose of art education should be self-emancipation and not technical regimentation.

The war has made thinking people question our concept and practice of Democracy.

After 2000 years, what we like to call our Christian civilization, is in for a thorough re-examination. Like other of our smug institutions, the art educational hierarchy must also be re-born completely, if it is to be a factor in American Art, which today it is not. With its utter lack of understanding of Modern Art, it seeks to perpetuate itself by its laborious system of degrees and stuffed shirt pomposness. But understanding art is not a matter of scholarship and art history. The post-war issue is not more education but a better and more enlightened teaching.

The Modern's Collection

[Continued from page 5]

Painting in the International Tradition is instructive but doesn't prove too much so far as the label goes. Franklin Watkin's powerful portrait of Boris Blai stands out. There is also Pascin's delightfully ribald *Socrates and His Disciples Mocked by the Courtesans*; one of Karfiol's freest, most charming nudes; an early and a late Kuniyoshi, which demonstrate enormous strides in paint quality and brushwork; a strange, but somehow impressive Kuhn still life; an early (1912) Maurice Sterne, looking startlingly like Gauguin.

It is in the gallery of American watercolors that one runs across the first of the twelve new acquisitions, now being displayed for the first time: Marin's explosive, brilliant *Lower Manhattan* (1922), a splendid addition to the collection, and Demuth's uncommonly vital and rhythmic *Vaudeville Musicians* (1917), and *Sailors* (1918), which fill in a little known phase of his work. In this room the strong portrait head and speaking likeness of Marin by Lachaise should not be overlooked.

With a series of galleries devoted to Cubism and the Cubist Tradition, one begins to get into "category trouble." The word "cubism" is used in almost a generic, rather than specific, sense, in applications often hard to follow. But never mind. The fact that I have never associated the word with Stella's *Factories* doesn't make it a less handsome picture. This important survey first covers the years 1908 to 1913, starting with the huge, important *Les Femelles d'Avignon* by Picasso, followed by his *Women's Head*, and developing into less representational canvases by Braque and Gris. A 1908 Braque landscape here might easily be taken, at a quick glance, for the work of Cézanne.

Two of the handsomest rooms in the Museum, wherein the sum is greater than the addition of the parts, are devoted to the Cubist Tradition: large and elegant Picasso and Braque still lifes, fine in design, texture and color; a simple, strong Niles Spencer (1921), abstract in feeling; Peláez' striking *Still Life in Red*; two top-notch Stuart Davis canvases, the earlier of which, *Egg Beater No. 5*, in the Braque tradition, is another of the new acquisitions. This phase runs logically into and through abstract painting: Helion and Tunnard, to the pure, geometrical forms of Malevich and Mondrian.

Less distinguished, but full of plums, are the galleries devoted to Realism and Romanticism (there isn't space to quibble about terms again): another excellent Spencer, Hartley's five-star *Evening Storm*, three Hoppers, Bérard's portrait of Jean Cocteau, *The Synagogue* by Hy Bloom, and Loren MacIver's strangely haunting *Red Votive Lights*. Some of the Latin American inclusions here are pretty unfortunate, and the canvases by brothers Eugene Berman and Léonid are far from representative of their best work.

On the third floor, after one room devoted to social comment, satire and protest (Rivera, Siqueiros, Orozco, Gropper, et al), the paintings soar completely "out of this world." As *Pioneers of Fantastic Art*, Kandinsky, Klee, de

Chirico (early), and the newly acquired Chagall—in superb representation superbly hung—set the stage. (Chagall's *I and the Village* is one of his greatest paintings). Onward and upward to another well arranged room of Fantasy: Ernst in four phases; Dali (limp watches), two Tanguys, Peter Blume; to Free Form: an excellent Miro wall, Arp, Masson and Meridas looking very fine together.

The painting section comes to a dramatic end in a hushed inner room devoted to Allegory, containing just six large canvases: Beckmann's well known triptych *Departure*; Matta's enormous *Le Vertige d'Eros*, dark and moving; Tchelitchev's *Hide and Seek* (beautifully lighted for detail); Peter Blume's *Eternal City*; Siqueiros' *Echo of a Scream*; and the new *Jungle* by Wifredo Lam, fascinating in its weaving color and chuck full of Freudian symbols that are somehow neither too obvious nor depressing.

The sculpture section, also superbly arranged, starts by displaying classicists Maillol and Despiau to complete advantage (the *Ile de France* torso by Maillol never looked better). Following, and just touching the high spots are Barlach's handsome *Singing Man* in bronze (it looks better in wood), Lehmbruck's beautiful *Torso*, Zorach's monumental *Head of Christ*, Brancusi's *Bird in Space* and *The New Born*, Flanagan's *Triumph of the Egg*, *The Lovers* by Duchamp-Villon, and Lipchitz' *Rape of Europa*. Again in triumphant conclusion, Lehmbruck's *Kneeling Woman* and *Standing Man*, two of the most beautiful figures in modern sculpture, are placed alone and with enormous effect in the last gallery.

The other new acquisitions are *The Grand Julie* by Leger (reproduced in the April 15 DIGEST); Georgia O'Keeffe's starkly arresting *Lake George Window* (1927); *Man-Eater* with *Pennants*, a mobile sculpture 100 feet in circumference by Calder, installed in the Garden; Berman's *Sleeping Figures*, *Statue*, *Campanile* (still not proper representation for this artist); and Lipchitz' large *Benediction*, which did not arrive from

the caster in time for the opening.

In the past there has been a good deal of criticism of the Museum's acquisition policy—inconsequential work of good artists or work by inconsequential artists. Of course, a good deal of sifting has been done in this exhibition, but a surprising number of the "inconsequentialities" used illustrate a point, fill a gap of logical progression that might otherwise be unclear or unexplained. The Museum's collection is far from perfect—as what private or public (particularly modern) collection isn't? But it now makes sound and understandable sense. This presentation should have been made years ago.

—JO GIBBS.

Lost Rembrandt Found

According to a Reuters' report circulated by the Netherlands Information Bureau a hitherto lost drawing by Rembrandt has been found in the Pushkin Museum of Fine Arts in Moscow.

The drawing is a sketch for the painting *Ester, Ahasuerus and Haman*. A sketch on the reverse side of the paper shows members of the Rembrandt family gathered about the kitchen hearth. Scholars date the drawing to the time of Rembrandt's bankruptcy in July, 1656, when an inventory of his possessions was ordered by the Insolvency Chamber. Sales of his work were held in 1657 and 1658 and it was probably at the latter time that the drawing began its long journey ending on the walls of the Pushkin Museum.

Sperry Contest Winners

Pennsylvania contestants took top honors in the collaborative competition for a memorial to Dr. Elmer S. Sperry, sponsored by the Sperry Gyroscope Company and the Alumni Association of the American Academy in Rome. The winning team, which was awarded the first Sperry prize of \$1,000 plus the students' prize of \$200 for the best design, comprised Mary T. Wilcox, architect at the University of Pennsylvania; Helen Omsky Gross, painter, and Richard Frazier, sculptor, of the Pennsylvania Academy.

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Summer School News

The Romano School of Art announces its plans for the current season. Opening July 1st at the Gallery-on-the-Moors at East Gloucester, Massachusetts, courses will be given by Umberto Romano in painting, drawing, modeling and watercolor. Discussion and analysis of old and modern masters by Mr. Romano will be one of the features of the summer session. Those desiring a short refresher course may attend classes by the week for \$15.

Charles Curtis Allen, N.A. elect, announces the opening of the Mt. Monadnock Painting Class July 2nd to July 28th. Headquarters for the school will be the Half Way House on Grand Monadnock. Courses from one to four weeks. For further information write to Mr. Allen, Half Way House, East Jaffrey, New Hampshire.

Orren R. Loudon and Robert R. Stewart will conduct classes in landscape and portrait painting for serious students this season at the Village School of Art, Ocean Beach, California. Special classes will be held Sundays for those whose work would make week-day attendance impossible. A special childrens' class will be conducted by Marian S. Loudon.

Georgia Warren, instructor at the Ringling School of Art, announces the formation of her own Summer School at East Hampton, Long Island. Miss Warren's background includes training at the Pennsylvania Academy, the Grand Central School and a session at the American Academy at Fountainsbleau.

Gifts to Davenport

The Davenport (Iowa) Art Gallery announces the acquisition of a canvas by Georges Schreiber titled *The List*, the gift of the Petersen-Harned-Von Maur department store of that city. The work depicts women and children in occupied Europe anxiously studying a list of names posted on a tree. The straining figures, dramatically grouped, poignantly present the tragedy that is Europa's.

Other recent gifts made public by L. W. Ramsey, president of the Gallery Board of Trustees are: *The Battleship, Iowa*, by Gordon Grant, presented by L. R. Ramsey; *Old Mission, San Diego*, by Dong Kingman, presented by the New Friends of Art.

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From Out-of-Town

WORKS BY YOUNG ARTISTS living outside of New York City are given prominence in the summer exhibition at the Weyhe Galleries, on view through July 27. From Texas come three imaginative paintings by 24-year-old Bill Bomar, the best being *House of Decadence*, a peculiar vision wrought in Indian motifs.

Buffalo is represented by Victor Milonzi, who contrasts patterns of dark and light in two dramatic watercolors. Joseph Gerard may hail from Chicago but his *Still Life*, notable for its rich controlled color, is more French than Mid-West in character, as is the pleasant view of *Sydney's Place* by another midwestern newcomer, Milton Wright. Christine Martin shows a lush *Woodstock Landscape*, and Nye Pharr a *Church*, brilliantly colored. An impressionistic *Merry-Go-Round* introduces the European artist, Harold Liebman, while New Yorker Mildred Jonas is represented by two colorful views of the Island of St. Thomas.

Among the works by better known artists included in the show are Guy Maccoy's gouache, *Still Life with Red Corn*, typical of the artist's boldly colored, black-lined work; two abstractions by H. B. Schleeter, *A Pale Washerwoman*—so pale that her laundry rather than person is visible—and *The Dandy*; a striated watercolor by Edward J. Stevens, *Green Cat in the Moonlight* (the moon is red); a fresh watercolor by Norman Kent, and an oversimplified one by Bernard Steffen.—J. K. R.

New Jersey Winners

Ward Mount, president and founder of the four-year-old Painters and Sculptor's Society of New Jersey, has announced the following awards at the Society's 4th Annual Exhibition, closed recently at the Jersey City Museum Galleries:

The John Milton, Jr., prize, won by Sgt. Nicholas M. Comito for his oil, *Fig Leaves and Fruit*; the Hon. Victor H. Berman prize won by George Schwacha for his oil, *In Winter's Grip*; the Society prize won by Beonne Boronda for her sculpture, *Horse*; the Dr. E. Markush Prize won by K. der Harootian for his sculpture, *Condemned*; Rubenstein & Sons prize won by Ralph Himmelbergur for his watercolor, *Jack Frost's Pigeon Coop*; Art Patrons prize won by Reynold Weidenaar for his etching, *Street of the Goals, Taxco*. The Popular Award went to Fred S. Boyko.

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Score Again for the Dual Fair Jury

The returns are all in for the Pepsi-Cola competition. Mr. Arthur Crisp, former president of Artists for Victory that sponsored the competition, declared in his report to the Corporation that the dual jury system which had been used had been very successful. He further reported the show is of higher standard than last year's.

It was only on the insistence of the League that Artists for Victory adopted this jury plan for this season's competition. Even after its adoption, hard and unsuccessful attacks were made to discredit it and throw it out the window. Appeals and misleading statements were made in an endeavor to have the Pepsi-Cola Co. formally request it be reconsidered as it was declared it would surely make the competition a complete failure.

Twenty-six artists, some whose names are familiar in the art world, protested and declared they would not exhibit unless the dual fair jury plan was abandoned. So it is particularly gratifying to the League, the god-father of the system and its unrelenting advocate, to have this report. It is not surprising to us for it has been an outstanding success in every instance where it has been tried.

Instead of the failure predicted for the competition it is declared definitely to be far superior to the preceding show which, incidentally, engendered a lot of hard feeling all over the country. Twenty-one of those 26 who declared they would not show under the dual jury plan, according to the report to the Corporation by Mr. Crisp, did send in their work.

School Color Materials

With the National Bureau of Standards a number of our manufacturers have been working to achieve a standard for materials for art education in schools, to set them off from what are

known as "toy" materials, and to eliminate lead arsenic and other toxic ingredients.

They have done a needed and beneficial work and these standards will likely be adopted. There is, however, a fly in the ointment. While it may not be the intent, the Bureau, in paragraph 112 of its proposal, makes the recommendation that the manufacturers imprint, stamp or otherwise brand their guarantee "As issued by the National Bureau of Standards."

More and more the departments in Washington reach out for a stranglehold on business, both big and little. Now Business, most of the time has Bureaucracy sitting complacently in the back seat and doing the directing. It makes the businessman very nervous and uncomfortable and he is getting jolly well fed up. It looks to us from where we sit that he should read all the small print very carefully and it will be his own fault if he lets himself in for any further and unnecessary control.

If we were color manufacturers we would hesitate long before signing this commitment and also have the legal department carefully scan the adroit acceptance the Bureau is sending out. The Bureau has done splendid work since its inauguration by President Herbert Hoover. It should not risk embarking into politics and reaching for control even in a small way. The Bureau does not need advertising and this sort of thing can be bad advertising. It could even lead to overhauling by the Appropriations Committee and that could be embarrassing.

With this in mind the National Executive Committee of the League adopted the following resolution:

RESOLVED that at the present moment we find adequate the tentative Commercial Standard for Color Materials for Art Education in Schools prepared by the Division of Trade Standards, Na-

tional Bureau of Standards, Department of Commerce, Washington, 25, D. C., with the sole exception of the requirement for Federal branding of materials that conform to this Commercial Standard. Rather we would urge upon manufacturers and purchasing agents the habitual use of this Commercial Standard with the object of making such use approved business practice. In this way the benefits of the Commercial Standard would be kept and free business would avoid the danger of an extension of control of business by government. The American Artists Professional League is for fair business dealings reached by the education or information of all concerned through the dissemination of facts that are obviously right and rational.

Patriotic Portrait Gallery Project

At the request of National President, Mrs. Low of the National Society of Colonial Dames, our Cuthbert Lee gives us the brief of a proposal which the Society hopes to launch. It is regrettable that space does not permit a full printing of this interesting plan.

Briefly it is to encourage the painting of portraits of those in the service of our country by mailing several thousands of invitations to participants and their families. These paintings will be paid for by the participant or his family or friends, they to select the artist.

It is the intention to turn the paintings over to the State Society as trustee who will give or loan them to suitable institutions within their state. Those of outstanding artistic value will go to art museums. Others according to subject interest will go to Universities, schools and other established institutions. The Society believes several states will establish a State Portrait Gallery.

It is not the idea of the Society to feature only stars and heroes but also the unclaimed officers and enlisted men and the women in all branches. When each state society of the National Colonial Dames gathers its collection it is hoped it will be exhibited on a tour within the State and a culling from the many state collections likely to make a national tour.

—ALBERT T. REID.

Regional Chapter News

Paul Lauritz, Chairman of American Art Week, 1944, for Los Angeles County, reported they had the approval of the Board of Supervisors, Art Commission and a proclamation was made by Mayor Bowron of Los Angeles. Exhibitions

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AMERICAN ART WEEK PRIZE FOR 1945—Road to Algiers, by John Scott Williams, watercolor painting. Mr. Williams is a member of the National Academy and many other important art clubs. He received the Brown & Bigelow watercolor prize in 1924, and the American Watercolor Society Prize in 1925 and 1927. He is well known for his murals and his work in stained glass windows, some of which may be found in the Indiana State Library, Indianapolis; and the King and Gilman Memorial Library at Johns Hopkins University in Baltimore. He is a member of the National Board of the American Artists Professional League.

were extensive. Paintings were shown in all the large store windows on main streets and boulevards. A great many sales were made and tremendous interest shown by the public. "We of Los Angeles County are looking forward to a bigger and better American Art Week 1945."

Mrs. Jean Turner, California State Director for American Art Week, wrote last Fall upon her return from Los Angeles: "I have just had the pleasure of meeting our members who participated so wonderfully in our recent

A.A.W. They have an unusually enthusiastic group and I was simply thrilled. Their section covered much territory and there were many sub-directors from Bakersfield to Santa Barbara and all points south."

New Appointments

As American Art Week Director for the state of North Carolina, James H. Burrus of Rutherford College, N. C.; Mrs. G. H. Lyne for Henderson, Ky.

Our very able Art Week Director in Abilene, Texas, Miss A. M. Carpenter, has just been appointed to the post of State Art Chairman for the General Federation of Women's Clubs by the newly elected president, Mrs. Florence Johnson Scott.

Rehabilitation

The department grows larger month by month. Only with your generous contributions of time, material and funds are we able to increase our shipments overseas as well as to the hospitals in the states. Herewith is a partial list of our distribution in the last thirty days:

490 text-books on arts and crafts, 100 pocket sketch books, 100 2B pencils, 15 boxes water colors, 2 small harness looms, 90 lbs. salvaged materials for rug making, 60 lbs. new material for general weaving, 7 pieces of plastic for carving, 3 sets of carving tools, 100 sets of cards threaded for tablet weaving, 610 lbs. of silk stockings cut spiral for rug weaving.

This cutting was accomplished by War Service Committees of Federated club women. The majority of this material was collected by many chapters across the nation and assembled for redistribution in Maryland.

—FLORENCE LLOYD HOHMAN.
 (Director, American Art Week)

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Orlando Rouland

It was with shock and a feeling of great loss that the American Artists Professional League learned of the sudden death of one of its valuable members, Orlando Rouland, on Tuesday, June 26. Two friends with whom he had a dinner engagement, on arrival at his New York apartment, found him dead in his chair. He was 72.

Mr. Rouland, a noted portrait painter, popular with his fellow members, had served on the National Executive Committee of the League since its founding and was always faithful in attendance at its meetings. His counsel and ideas will be sorely missed. He was a distinguished artist and painted many portraits of our illustrious great, many of whom he knew as close friends. He was a member of the National Academy, the Allied Artists of America and the Salmagundi Club. His wife, the former Minnie T. Wright, died two years ago. Mr. Rouland will be mourned by his host of friends.

CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Albany Institute of History and Art July: Artists of Upper Hudson, Past and Present; 19th Century European Paintings.

ALBUQUERQUE, N. M.
University of New Mexico July 12-Aug. 25: Annual Albuquerque Artists Exhibition.

ANDOVER, MASS.
Addison Gallery of American Art To July 16: Are Clothes Modern?
BOSTON, MASS.
Institute of Modern Art To July 15: Watercolor Exhibition.
Museum of Fine Arts July 25-Aug. 26: Encyclopedia Britannica Collection.

BUFFALO, N. Y.
Albright Art Gallery To July 25: Patteran Exhibition.

CAMBRIDGE, MASS.
Fogg Museum of Art July: Post-Impressionism to Expressionism in Graphic Art; British Art; 19th Century French Drawings; English Romanticism in Graphic Art.

CHICAGO, ILL.
Pokras Gallery July: Group Exhibition.

CINCINNATI, OHIO
Art Museum July: Drawings and Prints by Frank Dueneck; 18th Century Prints; Engravings by Anders Zorn and J. F. Millet.

CLEVELAND, OHIO
Cleveland Museum of Art July: Drawings and Lithographs by Leon Kroll.

COLUMBUS, OHIO
Columbus Gallery of Fine Arts To July 10: Ohio Moderns.

DALLAS, TEX.
Dallas Museum of Fine Arts July: New Acquisitions.

DAYTON, OHIO
Dayton Art Institute July: Modern Dutch Architecture.

GREEN BAY, WISC.
Neville Public Museum July: Paintings by Emma Fordyce Mac Rae.

INDIANAPOLIS, IND.
John Herron Art Institute July: Industrial Designs; Lace Collection.

KANSAS CITY, MO.
William Rockhill Nelson Gallery July: Paintings by Joseph Levin; Wings Over Central Pacific.

KENNESBUNK, ME.
Brick Store Museum July 3-31: Paintings by Museum Members.

LOS ANGELES, CALIF.
Los Angeles County Museum To July 22: How Ships Are Built; To July 25: Paintings by Angina Enters; July: Contemporary French Paintings; July 3-Aug. 1: Paintings by Max Schoop; July 4-31: Poland Underground.

FOUNDATION OF WESTERN ART TO JULY 15: Prints by Henri de Kruij; Watercolors by Einar Hansen.

LOUISVILLE, KY.
Speed Memorial Museum To July 15: Annual Merchant Seamen's Exhibition.

MINNEAPOLIS, MINN.
Minneapolis Institute of Arts July: Chinese Bronzes; Masterpieces in Print.

Walker Art Center July 17-Aug. 15: Annual Regional Sculpture Exhibition.

MYSTIC, CONN.
Mystic Art Association July 10-Aug. 26: Annual Exhibition.

NEWARK, N. J.
Newark Museum July: United Nations; Art of the Potter; Elements of Design.

NEW HAVEN, CONN.
Yale University Art Gallery July: Italian Paintings.

NORWALK, CONN.
Silvermine Guild of Artists To July 14: Anniversary Exhibition; Paintings by Cornelia Hildebrandt.

PHILADELPHIA, PA.
Pennsylvania Academy of Fine Arts July: Selections from Permanent Collection.

Art Alliance July: Philadelphia Watercolor Club Exhibition; Industrial Design.

Philadelphia Museum of Art July: American Paintings; Architectural Prints.

PITTSBURGH, PA.
Carnegie Institute To July 15: Paintings by Pittsburgh Artists.

PITTSFIELD, MASS.
Berkshire Museum July: Paintings by Robert T. Francis; Old Masters.

N. M. Acquavevella (38E57) July: Old Masters.

H. V. Allison & Co. (32E57) July: Graphic Arts.

American-British Art Center (44W 56) To July 7: 19th Century Austrian Paintings.

Art of This Century (30W57) To July 7: The Women.

Associated American Artists (711 Fifth at 56) July 9-25: War Paintings by Aaron Bohrod.

Babcock Galleries (38E57) July: Paintings and Watercolors by American Artists.

Barbizon Little Gallery (Lexington at 63) To July 26: Watercolors by Pauline Gantert.

Bonestell Gallery (18E57) July: Paintings by Jean Charlot; Group Exhibition.

Brooklyn Museum (Eastern Parkway) July: Contemporary Prints.

Brummer Gallery (110E58) July: Old Masters.

Carroll Carstairs Gallery (11E57) July: French Paintings.

Contemporary Arts, Inc. (106E57) July: The Sponsored Group.

Durand-Ruel Galleries (12E57) July: 19th Century French and 20th Century American Paintings.

Durlacher Brothers (11E57) July: Paintings and Drawings by Old and Modern Masters.

Duven Brothers, Inc. (720 Fifth) July: Old Masters.

8th Street Gallery (33W8) July 1-15: Marines.

Feigl Gallery (901 Madison at 57) July: Group Exhibition.

Perargil Galleries (63E57) To July

PORTLAND, ORE.
Portland Art Museum July 5-Aug. 1: Paintings by Mark Tobey; July 18-Aug. 15: Cuban Paintings.

ST. LOUIS, MO.
City Art Museum July 1-30: Tap-estries; July 4-31: Society of Independent Artists of St. Louis; July 21-Aug. 19: Watercolors and Drawings.

SACRAMENTO, CALIF.
Crocker Art Gallery July 1-26: Modern Dutch Art; Watercolors by Andrew Wyeth; July 1-31: Watercolors by Jun Hon Chew.

SAN DIEGO, CALIF.
Fine Arts Gallery July 1-12: Art of the Armed Forces; July 15-31: Works of Nura and Buk Ulreich; Watercolors by H. Halit.

SAN FRANCISCO, CALIF.
California Palace of the Legion of Honor From July 3: Silk Screen Prints by Hugo Gellert; Jacob Sterne Loan Collection; From July 5: Watercolors by George Post; From July 6: Gordon Blanding Collection.

Pent House Gallery July: Contemporary California Artists.

SANTA FE, N. M.
Museum of New Mexico July 2-16: Paintings by Agnes Tait, Theodore Van Soelen, Pansy Stockton,

Norma Bassett Hall, Arthur Hall, July 16-31: Paintings by Olga Kotchoukova, Odon Hullenkremer, Fremont Ellis, Higgins, Randall Dacey.

SPRING LAKE, N. J.
The Warren July: Annual Exhibition American Artists Professional League New Jersey Chapter.

UTICA, N. Y.
Munson-Williams-Proctor Institute July 9-14: Annual Outdoor Exhibition.

WASHINGTON, D. C.
Arts Club July: Summer Exhibition. Library of Congress July: Cartoons by Clifford Berryman.

National Gallery, Smithsonian Institution July: Soldier Art.

WESTFIELD, MASS.
Westfield Athenaeum To July 10: Paintings by Roland Pierson Prickett.

WILLIAMSTOWN, MASS.
Lawrence Art Museum To July 11: Watercolors and Drawings by So Cubans.

WOODSTOCK, N. Y.
Rudolph Galleries To July 14: Paintings by Florence Ballin Mramor.

WORCESTER, MASS.
Worcester Art Museum To July 11: French Color Prints; July 16-Sept. 4: Early American Scenes.

EXHIBITIONS IN NEW YORK CITY

6: Art for the Home Front; July: Group Exhibition.

Frick Collection (1E70) July: Permanent Collection.

Galerie Neuf (34E79) July: Group Exhibition.

Grand Central Art Galleries (15 Vanderbilt) July 2-13: Portraits by Raymond P. R. Neilson.

Jurat (1175 Sixth) To July 9: First Annual Group Exhibition.

Kleemann Galleries (65E57) July: Group Exhibition.

Knodler and Co. (14E57) July: Old Masters.

Lillienfeld Galleries (21E57) July: Old and Modern Masters.

Macbeth Gallery (11E57) July: Group Exhibition.

Pierre Matisse Gallery (41E57) July: Contemporary French Paintings.

Metropolitan Museum of Art (Fifth at 82) July: The War Against Japan; Greek Art; Chinese Glass; Prints by Goya.

Midtown Galleries (605 Madison) To July 13: Season's Retrospective Exhibition.

Milch Galleries (108W57) July: Summer Selected American Painting Exhibition.

Morton Galleries (222W59) July: Group Exhibition.

Museum of Modern Art (11W53) July: Museum Collection of Painting and Sculpture.

Museum of Non-Objective Painting (24E54) July: New Loan Exhibition.

Newhouse Galleries (15E58) July: European and American Masters.

New York Historical Society (170 Central Park West at 77) July: Recent Accessions; Selected Americana.

Niveau Gallery (63E57) July: French Masters.

Norliss Gallery (59W56) July 1-21: Art Teachers Annual Exhibition.

Oestreicher's (1208 Sixth Ave) July: Old Master and Modern Color Prints.

Passedoit Gallery (121E57) July: Group Exhibition.

Pen and Brush Club (16E10) July: Member's Spring and Summer Exhibition.

Perls Gallery (32E58) July: Group Exhibition.

Portraits, Inc. (460 Park at 57) July: Contemporary American Portraits.

Rehn Galleries (683 Fifth at 54) July: Summer Group Exhibition.

Paul Rosenberg (16E57) July: Group Exhibition.

Schaeffer Galleries (61E57) July: Old Masters.

Schneider-Gabriel Galleries (69E57) July: Old Masters.

Schultheis Art Galleries (15 Madison Lane) July: Old Masters.

Jacques Seligmann and Co. (5E57) July: Old Masters.

E. & A. Silberman (32E57) July: Old Masters.

Weyhe Gallery (794 Lexington) To July 27: Summer Exhibition.

Wildenstein and Co. (19E64) July: Portraits through Four Centuries.

Howard Young Gallery (1E57) July: Old Masters.

Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

New York, N. Y.
AUDUBON ARTISTS FOURTH ANNUAL EXHIBITION. Sept. 25-Oct. 13: National Academy of Design. Open to all artists. Media: oil, watercolor, pastel, prints, drawings, and sculpture. Prizes totaling \$2,150. Entry fee \$3.00 for non-members, \$1.50 returned if entries are rejected. For further information write Michael M. Engel, Exhibition Chairman, 470 West 34th St., New York, N. Y.

7th ANNUAL MINIATURE EXHIBITION. Oct. 17-Nov. 7. National Academy of Design. Open to all artists. Media: metal plate. Fee: \$2 for non-members. Jury. Prizes. Entry cards due Sept. 17. Work due Sept. 24. For further information write John Taylor Arms, Pres., Society of American Etchers, Inc., 1083 Fifth Ave., New York 28, N. Y.

Washington, D. C.
UNITED SEAMEN'S SERVICE 1944 ART EXHIBITION. Dec. 2-26. Corcoran Gallery

of Art. Open to Merchant Seamen. Media: oil, watercolor, pencil; no sculpture or photographs. Prizes. Work due Nov. 1, 1945. For further information write Isabel F. Peterson, Chairman, United Seamen's Service, 39 Broadway, New York City 6, New York.

REGIONAL SHOWS

Sioux City, Iowa
1st ANNUAL IOWA STATE WATERCOLOR SHOW. Opens Nov. 1. Sioux City Women's Club. Open to all residents of Iowa. Media: watercolors—matted, framed and glassed. Work due Oct. 1. Show will travel throughout Iowa. Works should be sent to Sioux City Art Center, 613½ Pierce Street, Sioux City, Iowa.

Youngstown, Ohio
11th ANNUAL NEW YEAR SHOW. Jan. 1-27. Butler Art Institute. Open to residents and former residents of Ohio, Pennsylvania, Virginia, West Virginia and Indiana. Media: oils and watercolor. Jury. Awards and prizes. Entry cards and works due Dec. 9. For full information write Secretary, The Butler Institute, Youngstown, Ohio.

Lowell, Mass.
YEAR 'ROUND EXHIBITION. Whistler's Birthplace. Open to all artists. Media: all. Entry fee \$1.50. For further information write John G. Wolcott, President, 236 Fairmount St., Lowell, Mass.

Seamen Invited

Isabel F. Peterson, chairman of the art exhibition, invites merchant seamen of the United Nations to submit entries to the Fourth Annual Merchant Seamen's Art Exhibition sponsored by the United Seamen's Service and the War Shipping Administration. The Exhibition will open December 2nd at the Corcoran Gallery of Art in Washington, following which it will tour the United States through 1946.

Entries must be submitted prior to November 1st, 1945, to Mrs. Isabel F. Peterson, chairman, Art Exhibition, United Seamen's Service, 39 Broadway, New York 6, New York. Pictures may be executed in oil, watercolor, pencil or other media excluding sculpture and photography. Prizes are to be awarded.

Proceeds of sales, less galleries' commissions, go directly to the seamen. Where necessary the United Seamen's Service will frame and mat pictures selected for the exhibition.

For Everyone



The Outstanding

HENRY R. MAC GINNIS



Photo by Mayer of Trenton, N. J.

"DAYS END" an oil
By H. R. Mac Ginnis



HENRY R. MAC GINNIS is a native of Indiana who began his art studies under the eminent Hoosier artists, T. C. Steele, J. O. Adams and William Forsythe and for five years in Munich and Paris. Winner of the Portrait Prize, Richmond, Indiana, the Lucy Ball Ousley Prize and other honors and awards. He is a member of the Audubon Artists, Hoosier Salon, Salamagundi Club, Society of Indiana Artists, Allied Artists, etc.

A noted mural painter, his recent years have been devoted to landscape painting in Wentworth, New Hampshire, where he conducts summer classes and the balance of the year as head of the Fine Arts Department, School of Industrial Arts, Trenton, New Jersey.

He is represented by mural paintings in the Gregory School, Trenton, N. J. and the Chapel of Ewing Cemetery Association, Trenton, N. J.; a mural in faience tile, St. Thomas Church, Woodhaven, L. I., N. Y.; a few of his portraits are in the Customs House, N. Y.; Lehigh University, Bethlehem, Pa.; State House and Masonic Temple, Trenton, N. J., and many public and private collections.

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